

INDEX

Abel, Karl Friedrich, account of his portrait formerly in the Oxford Music School, 157.
 Abrams, Miss Theodosia, afterwards Mrs. Garrow, 224; her elder sister, Harriet, 224.
 Addison, Joseph, protests against Italian opera in *The Spectator*, 83.
 Adlung, Jacob, account of organ bellows in *Musica Mechanica Organædi* (1768) quoted, 26; use of a strap or cord described by him, 27.
 Aeolian mode, 175-7; scale of, 175-6; Zarlino's opinion of, 175; examples of plain and fugal openings in, 176-7.
 Agostini, Paolo, examples of plain and fugal openings in the Aeolian mode from, 176-7.
 Alberti, Leandro, description of the vale of Reno in *Descrittione di tutta l'Italia* quoted, 92; Rubicon mentioned by, 92-3.
 Alfonso II, built a palace on the Poggio Reale, 195.
 Alidosi, Giovan Nicolo Pasquali, mistakenly derives the descent of the Ferrabosco family from an ancient Florentine family, 123; his volume of heraldic blazonry, ib.; coat-of-arms of the Ferrabosco family in, ib.; his copy of the arms probably made from the grave of Alfonso I, 137.
 Alkmaar, contract between the magistrate of and Levin Eekmans, organ-builder, 98.
 Allacci, Leone, his *Drammaturgia* cited, 11.
 Allen, Cardinal, letter from relating to Thomas (or Richard) Morris and Nicholas Morgan, 60.
 Amadino, Ricciardo, *see* Vincenzi, Giacomo.
 Anatolius, hymn doubtfully ascribed to, 215.
 'An Enquirer,' query about Kief melody, 192.
 ANSWERS: Mr. T. G. . d. n., 60; Carissimi's *Judicium Salomonis*, 192; *Mercurius Musicus*, 264; Mrs. Seigniora, ib.
 Apoderma, a sign in Greek Church music, 204, 212; noted on, 204, 210; examples of, 209-11.
 Apostrophus, a sign in Greek Church music, 212, 214.
 'A Reader,' note on 'Bell Barr', 118-19.
 Argon, a sign in Greek Church music, 213.
 Argosynthon, a sign in Greek Church music, account of, 213.
 Arkwright, G. E. P., Notes on the Ferrabosco Family, 42-54; list of sacred music by Alfonso Ferrabosco I in the library of, 46-8; articles dealing with

Alfonso Ferrabosco I contributed to the *Rivista Musicale Italiana* (1897), to the International Society's *Zeitschrift* (1906-7), and to the MUSICAL ANTIQUARY (1912), cited, 122 n., 123 n., 129 n., 130 n., 138 n.; Note on Alfonso Ferrabosco I, 260; article dealing with Alfonso Ferrabosco II contributed to *The Musician* (1897) cited, 123 n.; Note on William Daman, 118; Notes on Sebastian Westcote and Peter Philips, 189; An English pupil of Monteverdi, 236-57; Note on *Marke Antoney*, 260-1; Answer to query referring to *Mercurius Musicus*, 264.

Armstrong, Sir Walter, his description of Sir Joshua Reynolds's portrait of Dr. Charles Burney, formerly in the Oxford Music School, 158.
 Arne, Thomas Augustine, 86.
 Arnold, Samuel, 86.
 Atripalda, Duca dell', *see* Caracciolo, Don Francesco.
 Aubert, Mrs., *Harlequin Hydaspe* (1719), 83.
 Auletta, Pietro, suggested identity between him and Doletti, 172.
 Aureli, Aurelio, *Erismene* (1655 and 1670), 10, 17.
 Austria, Carlo, Archduke of, 139.
 Authentic mode, in Greek Church music, 206, 221.
 Avery, John, cabinet organ built by (1792), 30.
Avisi di Napoli, extract from relating to the first Neapolitan comic opera, 193; extracts relating to the new style of opera, 194.

Bach, Johann Sebastian, 18; his use of basso continuo, 19.
 Badoaro, Giacomo, *Elena rapita da Teseo* (1653), 10.
 Baker, Collins, *Lely and the Stuart Portrait Painters* cited, 149 n.
 Baker, H. Barton, his article on English opera in *Belgravia* (September, 1877) cited, 83.
 Baldwin, John, appreciation of Alfonso Ferrabosco I to be found in his MS. in the Buckingham Palace Collection, 119; printed in full in Weale's *Catalogue of the Music Loan Exhibition* (1886), ib.
 Balfe, Michael William, quotation from Théodore de Lajarte concerning him, 85.
 Ballad Opera, Notes on Mr. George Tufts's Ballad Operas: A List and Some Notes, 184-7, 258-9; prologue and epilogue

not a blemish in ballad opera, 184; distinction between ballad farce and ballad opera, ib.; list of printed satires which ought to be deleted from Mr. Tufts's list of ballad operas, ib.; list of ballad operas in the Longe Collection, 258-9.

BALLAD OPERAS: A LIST AND SOME NOTES, 61-86: list in Grove's *Dictionary* incomplete and inaccurate, 61; *Pinafore* and *Patience* sometimes called ballad operas, ib.; theory here adopted of what constitutes a ballad opera, 61-2; relationship with other operas, 62; manner in which the list was compiled, 62-3; explanation of signs and abbreviations used in the list, 63; list of ballad operas, 63-81; notes on ballad opera, 81-86; Gay's *Beggar's Opera*, 81-5; continental parallel in Germany and France, 84; influence of English opera on French development not conspicuous, 84-5; Gilliers said to be originator of opéra-comique, 85; corresponding position assigned to Storace in English opera, ib.; his work not conspicuous in England till 1788, ib.; original music appeared in ballad opera as early as 1728, ib.; contributed by Charke and others, ib.; many air in earlier ballad opera not named, 86; original music provided in the later period by Rush, Carter, and W. Jackson, ib.; importance of the work of Arne, Arnold, Dibdin, Linley, Hook, and Shield, ib.; doubtful whether any composer in England did as much to develop original music as Gilliers did in France, ib.; development of original music not easily traced, ib.; ballad opera survived after comic opera, ib.; but difficult to say for how long, ib.

Ballard, Robert, said to have printed *Xerxes* in 1660, 10.

Bambini, —, his troupe of bouffonists, 165.

Banister, John, and Low, Thomas, *New Ayres and Dialogues*, &c., air by 'Mr. Porter' in, 245.

Barbarossa, Frederick, 1.

Bareia, a sign in Greek Church music, notes on, 203, 212, 221; examples of, 207-10, 213, 221; classed in the Papadike as a hypostasis, 207; examination of Reimann's theory of its use as an interval sign in the round notation, 211-12.

Bargrave, Dean Isaac, his coat-of-arms on an early positive organ in the Cathedral Library, Canterbury, 21; appointed Dean in 1625, ib.

Barlow, Dr. Thomas, Bodley's Librarian, 150.

Baroni, Leonora, imagined by some to be the lady addressed by Milton in his Italian sonnets, 91; Milton not known to be personally acquainted with her though he composed Latin verses in her honour, ib.; Leonora not the lady of the sonnets, 97.

Barys, or Grave, mode in Greek Church music, 209.

Bassano (or Bassanio) family, one of the Italian colony in London in the time of Milton, 94; originally came from Venice, ib.; their connexion with Henry Lawes, 95.

Bassano, Antony, one of the 'Venetian brethren', 261.

Bassano, Baptist, extract from his will, 95 n.

Bassano, Emilia, named in the will of Baptist Bassano, 95; extract from the will, 95 n.; cannot be identified with the mysterious Emilia of Milton's Italian sonnets, 95.

Bassano, Mark Antony, Note on, 280-1; not to be confused with Mark Antony Petala, 261.

Basso continuo, 17, 18; Sir Hubert Parry's remarks about, 18.

Bate, Henry, *The Rival Candidates* (1775), music to supplied by Carter, 86.

Battley, Harford, historical notices by referring to an early organ mentioned, 21.

Beechey, Sir William, account of his portrait of Johann Peter Salomon, formerly in the Oxford Music School, 158.

'Bell Barr,' Note on the meaning of the heading *Bell Barr* prefixed to compositions of Purcell, 118-19.

Bellows, 20, 24-30; 'double blast,' 28, 98; diagram and account of one in the possession of J. W. Enschedé, 98.

Bentivoglio, house of, patrons of the Ferrabosco family, 124; all records of lost during the disturbances of 1507, 125.

Bentivoglio, Alessandro (son of Giovanni Bentivoglio II), sponsor to Alessandro Ferrabosco, 124.

Bentivoglio, Annibale (son of Giovanni Bentivoglio II), sponsor to Annibale Ferrabosco, 124, 126; married (1487) Lucrezia d'Este (daughter of Ercolo I, Duke of Ferrara), 126.

Bentivoglio, Giovanni II, his sons Annibale and Alessandro, 124.

Bertalotti, Antonio Maria, musician of Bologna, 139.

Beton, William, organ-builder, Note on the correct spelling of his name, 102; said by Rimbault to have built the organ for the old cathedral of St. Paul's, ib.

Bickerstaffe, Isaac, *The Ephesian Matron* (1762), 84; *The Padlock*, 85; *Love in a Village*, and *The Maid of the Mill*, quotations from Burney concerning, 86.

Binivignat, —, of Maestricht, cabinet organ made by him (1798), 30.

Biographia Dramatica, extract from concerning *The Trooper's Opera*, 82.

Biondi, Giovanni Francesco, concerts held at his house mentioned by Huygens, 96.

Bird, William, see Tallis, Thomas.

Bisaccioni, Majolino, *Veramonda l'Amazzone di Aragona* (1652), 10.

Bishop, Sir Henry, Professor of Music in Oxford (1848), 143 ; no painted portrait of him possessed by the Oxford Music School, 158.

Bissari, Pietro Paolo, *La Torilda* (1648), 9 ; *Bradamante* (1650), 10.

Black, Clementina, letter from Thomas Linley quoted in *The Linleys of Bath* by, 118.

Blaggrave, Thomas, flute-player in the band of Charles II, account of his portrait formerly in the Oxford Music School, 154.

Blair Castle, a positive organ built by John Loosemore of Exeter now at, 22.

Blathwayt, Colonel John, account of, 156 ; account of his portrait formerly in the Oxford Music School, ib.

Bloxam, John R., *Register of Magdalen College* cited, 155 n.

Bockshorn, Samuel, Carissimi's *Judicium Salomonis* attributed to him by Grove, 120 ; *Judicium Salomonis* printed among his works in 1669, 192 ; Bockshorn known to have submitted some of his compositions to Carissimi, ib. ; possibility that he added some string parts to Carissimi's Oratorio, ib.

Bologna, extensive portrait gallery at the Musical Lyceum at, 145 ; mention of a copy of Sir Joshua Reynolds's portrait of Dr. Charles Burney in, 158.

'Bonilamps,' the name in Lists of the King's Musicians, evidently a typographical error for 'Bonitemps', 262.

'Bonitemps,' see 'Bonilamps'.

Botstiber, Hugo, first to describe a MS. now in the Lenox Library, New York, containing Motets by Alfonso Ferrabosco I and II, 45.

Bott, John, musician, account of, 261.

Bottrigari, Ercole, 141.

Boyce, William, account of his portrait formerly in the Oxford Music School, 157.

Bravo, Giuseppe Torres Martinez, see Rego, Pietro Vaz.

Brenet, Michel, *Les Musiciens de la Sainte-Chapelle du Palais* (1910), 59 ; entries relating to Nicholas Morgan in, 60 ; authorship of Carissimi's *Judicium Salomonis* discussed by in 'Les "Oratorios" de Carissimi', contributed to the *Rivista Musicale Italiana* (1897), 192.

Bridgewater, Earl of, Milton's *Comus* presented at Ludlow Castle by the earl's three children, 97.

Bristol, John Digby, Earl of, probably attended by Walter Porter on his embassy to Spain in 1622, 237 ; Epistle Dedicatory to from Walter Porter's *Madrigales and Ayres*, 239.

Britons Strike Home, 62.

Broadley, A. M., acquired the organ removed from the Oxford Music School in 1884, 144 n.

Brome, Richard, *Jovial Crew; or, the merry beggars* (1641), 82.

Bruni, Pietro Francesco, afterwards known as Francesco Cavalli, q.v.

Bruschetto, Sebastiano, letters to Benedetto Spinola referring to Alfonso Ferrabosco I, 42-4.

Brussels, decorative reproduction of a portative organ in the Museum of the Conservatoire de Musique at, 20 ; Catalogue mentioned, 160, 162, 165.

Buini, Giuseppe Maria, composer, 172.

Bull, Dr. John, account of his portrait formerly in the Oxford Music School, 146 ; mentioned in Wood's *Fasti*, ib.

Bullen, Arthur Henry, words of the Lullaby (possibly by William Byrd), printed in his *More Lyrics from the Elizabethan Songbooks*, 114.

Burgoyne, John, Villemain's tribute to, 85 ; *The Lord of the Manor* (1781), music to supplied by Jackson, 86.

Burney, Dr. Charles, an authority on Italian music, 13 ; surprise at the success of Francesco Cavalli's opera *Giasone*, 13 ; list of Edward VI's musicians in his *History*, 57 ; information relating to Veracini's *Adriano*, 60 ; and to Handel's *Flavus*, ib. ; extract from relating to development of original music in ballad opera, 86 ; his spelling of the name of William Beton, 102 ; account of his portrait formerly in the Oxford Music School, 158 ; statement in his *History* relating to *Il Giocatore*, 162 ; his translation of Metastasio's letter to the Romanini (1731), 200 ; his *History* cited in connexion with Leonardo Vinci, 199 ; with Walter Porter, 245.

Busenello, Giovanni Francesco, *Gli Amori di Apollo e di Dafne* (1640), 9 ; *La Didone* (1641), 9, 11, 12 ; *La Prosperità infelice di Giulio Cesare dittatore* (1646), 9 ; *Statira, Principessa di Persia* (1655), 10.

Busi, Leonida, might have written the best biography of the Ferrabosco family, 122 n. ; his *Il Padre G. B. Martini, musicista-letterato del secolo XVIII* (1891), ib.

Buti, Francesco, *Ercole amante* (1662), 11, 14, 16 ; *Orfeo* (1647), 15.

Byrd, William, a three-part song written for Thomas Legge's Latin play *Richardus III* his only known contribution to dramatic music, 114 ; other songs of his which may provisionally be classed among stage songs, ib.

BYZANTINE MUSIC, STUDIES IN, 202-22 : some moot points in the round notation, 202-4 ; view that the round notation once established remained essentially the same, 202 ; evidence for this view gathered mainly from a visit to Mount Athos (1912), ib. ; question for discussion concerns the semantic or interval signs, ib. ; advantage of explaining the interval-system as far back as the beginning of the round notation, ib. ; our guide to the round notation is the Papadike, ib. ; applicability of the Papadike to the earliest phases of round notation disputed, 203 ; certain signs

alleged to have a different value from their usual significance, ib.; list of doubtful signs, 203-4; list of manuscript sources of the musical examples, 204-5; explanation of the nature of these MSS., 205-7; classification of Greek musical MSS.—*Hirmologium*, 205; *Sticheraria*, 206; *Triodium*, ib.; *Pentecostarium*, ib.; *Sticheraria Anastasina*, ib.; *Eothina*, 207; *Idiomela*, ib.; *Menzea*, ib.; notes on the bareia, 207-13; analysis of Riemann's transcription of a short ode containing examples of the bareia, 212; notes on the argosyntheton, 213; notes on the kratemohyporrhoon-oligon, 214-22.

Byzantine notation, 216; examples of, 217.

Caccini, Giulio, 4, 5.

Caffi, Francesco, *Storia della Musica Sacra nella già Ducale Cappella di San Marco in Venezia* (1854), 2; searches registers of the Parish of Sta. Maria in Crema, 3; his erroneous conviction of the date of Francesco Cavalli's birth, ib.; his statement that *Orfeo* and *Xerse* were given in Paris, 15.

Calendar of State Papers, Domestic Series, cited, 236; extract from relating to John Hington and David Mell, &c., 153.

Caletti-Bruni family in Crema, 3.

Caletti-Bruni, Diambra Catarina (born February 3, 1604), 3.

Caletti-Bruni, Gian Battista, father of Francesco Cavalli, 3; parishioner of San Benedetto in Crema, ib.; his two children baptized in that church, ib.

Caletto, Francesco, afterwards known as Francesco Cavalli, q.v.

Caliali, D. Giovanni, heir to several of Francesco Cavalli's musical MSS., 2.

Calmus, Georgy, his note in the *Zeitschrift d. I.M.G.* (January, 1913) that Leonardo Vinci composed the score of *Il Giocatore* (1752), 172; a rediscovery of an earlier note of Vogel's, 173; mystery surrounding *Il Giocatore* deepened by the rediscovery, 174.

Cambridge, organ erected by Robert Dallam (or Dalham) at King's College (1605-6), 28; compositions by Alfonso Ferrabosco II at Peterhouse, 49.

Camden, William, intimate with William Heather, 143.

Campoggi, Eleonora (daughter of Cardinal Lorenzo), provided the dower for wife of Domenico Maria Ferrabosco, 126.

Campion, Thomas, mentions Alfonso Ferrabosco II in his verses prefixed to A. Ferrabosco's *Ayres*, 136.

Campra, André, his *Aréthuse* performed at Paris (1752) with the *Giocatore* intermezzi, 172.

Canon, in Greek Church music, a hymn of nine odes, 205.

'Canonicus,' Note on William Beton, organ-builder, 102.

Canterbury, example of an early positive organ in the Cathedral Library at, 21;

Cathedral treasurer's account for 1629, ib.

Capricornus, see Bockhorn, Samuel.

Caracciolo, Don Francesco, Duca dell' Atripalda, his marriage to Donna Giulia d'Avalos de' Principi di Montesarchio, 194.

Carey, Henry, *The Contrivances, 61; Dragon of Wanley*, music for provided by Lampe, 83.

Carissimi, Giacomo, his Cantatas, 13; Query about his *Judicium Salomonis*, 120; Answer to query, 192.

Carter, Thomas, contributes original music to *The Rival Candidates*, 86.

Cartwright, William, *Complaint of Ariadne* set to music by Henry Lawes, 96.

Carwarden, John, his portrait of Christopher Simpson, formerly in the Oxford Music School, between 144 and 145; account of this portrait, 148; account of him, 149.

Castoreo, Bartolomeo, *L'Armidoro* (1651), 10.

Cavalli, Federigo, Podestà of Crema, 4; becomes the patron of Pier Francesco Caletti Bruni (Francesco Cavalli), ib.

CAVALLI, FRANCESCO (1602-76), 1-19: account of a commemoration at Crema, 1; little known about him till middle of nineteenth century, 2; mentioned by all writers of musical history, ib.; accounts of several of his musical MSS., ib.; probably a friend of Marco Contarini, ib.; some of his musical MSS. bequeathed to the Marciana Library in Venice, ib.; brief account of his official career, 3; account of his family, ib.; date of his birth (February 14, 1602) clearly ascertained, ib.; attracted the notice of Federigo Cavalli and became his protégé, 4; entrusted to the care of Claudio Monteverdi, ib.; assumed the name of Francesco Cavalli, ib.; probable studies of his youthful years, ib.; *Le Nozze di Teti e di Peleo* (1639), 7; the first work of Cavalli's brilliant theatrical career, ib.; the number of his operas, ib.; copies of his scores preserved in the Marciana Library and in Rome, Florence, Paris, and Vienna, ib.; thorough study of Cavalli only possible at the Marciana, ib.; his special aptitude for introducing the popular element in melodrama, ib.; his use of the new *stile recitativo*, ib.; evidence of haste in his MSS., 8; his facility of invention, ib.; school of Monteverdi manifest in all his operas, ib.; his use of forms known as *lamento* and *combattimento*, ib.; found the typical forms of the buffo style, ib.; his power of delineating character in his operas, ib.; at his best in recitative and dramatic expression, ib.; his concessions to vulgarity, ib.; he knew how to uphold the dignity of musical drama, ib.; list of his works, 9-11; account of his operas, 11 sqq.; composes music for

Ipermnestra to celebrate the birth of a son to King Philip IV, 14; his journey to Paris at the request of the French ambassador on the occasion of the marriage of King Louis XIV, 15; collaborates with Lully in *Xerse* (1660), ib.; the great success of *Xerse*, ib.; the lack of proper recognition in France of *Ercole amante*, 16; his return to Venice, ib.; his disappointment, 17; weakness of his last works, ib.; comparison between the two scores of *Erismene*, ib.; vigoroussness of the sacred compositions of his last years, ib.; reasons for modern neglect of his compositions, 17-19; his death, 19; buried in the church of S. Lorenzo in Venice, ib.; his wife Maria Sozomeno, ib.

Cavendish, Sir Charles, brother-in-law of the Duchess of Newcastle, 96.

Cavendish, Michael. Query about a 5-part madrigal attributed to, 120.

Cazzulani, D. Pietro, 3.

Cecil, Sir Robert, extract from a letter to him written by John Dowland (1595), 59.

Celidaura, La, 194.

Cesti, Marc' Antonio, 7; Carissimi's *Judicium Salomonis* attributed to him by Grove, 120; also attributed to him by Fétié, 192; the attribution not generally accepted, ib.

Chappington, John, organ-builder, 99-101; Sir W. Cope first to draw attention to him, 99; built an organ for Westminster Abbey, ib.; and one for Magdalen College, Oxford, ib.; information to be found in Grove respecting him, ib.; abstract of his will, 100.

Chappington, Ralph, organist (brother of John Chappington), abstract of his will, 101.

Charke, Richard, contributes original music to *The Lover's Opera*, 85.

Charles I, mention of his portrait on the fly-leaf of Lawes's *Choice Psalms*, 148.

Charles VI, Vinci's *Silla Dittatore* composed for the birthday of, 196.

Charles Emmanuel I, Duke of Savoy, his appointment of Alfonso Ferrabosco I, 120; wrote to Queen Elizabeth, 130; his decree of 1586 and 1588 relating to Alfonso Ferrabosco I, 132 n., 135, 135 n.

Chellieri, Fortunato, *Amalasunta*, played at Venice (1718) with the *Giocatore intermezzio*, 161.

Chervet, Henri, quotation from *La Nouvelle Revue* relating to Gillier, 85.

Chetwood, William Rufus, *The Lover's Opera*, music of contributed by Charke (1729), 85.

Child, Dr. William, account of his portrait formerly in the Oxford Music School, 154.

Choler, Adolphe, see Saint-Yves.

Chorus, the centre of musical activity in Oxford, 143-4; his duties, 144.

Choristion, a sign in Greek Church music, 204.

Christ, W., and Paranikas, N., *Anthologia*

Carminum Christianorum, cited, 205 n., 207 n., 213 n., 220 n.

Christie-Miller, Sydney R., the only known copy of Walter Porter's *Madrigales and Ayres* now in the library of, 238, 246

Chrysander, Dr., his edition of Handel's works, 103; did not live to complete his *Life of Handel* or his edition of the composer's works, ib.

Cibber, Colley, *Temple of Dulness* (1745), music of contributed by Arne, 84.

Cicognini, Giacinto Andrea, *Giasone* (1649), 9, 13.

Clarke, Jeremy, composed music for *The World in the Moon*, 84.

Clément and De La Porte, *Anecdotes dramatiques* (1775), 165, 166; extract from, 165.

'Clio,' Note on James Paisible, 191; Queries about Mrs. Seigniora and 'one Collet' mentioned in Luttrell's *Diary*, 192.

Cobb, J., *The Siege of Belgrade* (1791), quotation from W. T. Parke relating to, 86.

Coffey, Charles, *The Boarding School*, music of supplied by Seedorf (1733), 85; *Wives Metamorphosed*, translated into French (1756), ib.

Collet, —, Query about this musician mentioned in Luttrell's *Diary*, 192.

Colman, George, of Christ Church, Oxford, 156.

Cologne, regal and cabinet organ in the Heyer Collection at, 23.

Colon, a sign in Greek Church music, 221, 222.

Comic opera, see Opera and Ballad Opera.

Contarini, Marco, 2; his musical library, ib.; probably a friend of Francesco Cavalli, ib.

Contrari of Ferrara, Count Alfonso, his wife Eleonora (daughter of Cardinal Lorenzo), 126.

Cooper, John, account of his portrait of Dr. Philip Hayes, formerly in the Oxford Music School, 157.

Cope, Sir William, first to draw attention to John Chappington in *The Parish Choir*, 99.

Corelli, Arcangelo, account of his portrait formerly in the Oxford Music School, 155.

Cornish, John, account of his portrait of William Hayes, formerly in the Oxford Music School, 157.

CORRIGENDUM, 120.

Cosmas, composed the early canons in Greek Church music, 206.

Crema, Lombardy, the birthplace of Francesco Cavalli, 1; famous for its heroic resistance to Frederick Barbarossa, ib.; under the dominion of Venice, ib.; 'Teatro Comunale' in, ib.; churches of SS. Trinità and San Benedetto in, 3.

Crewe, Nathaniel Lord, account of his portrait formerly in the Oxford Music School, 155.

Croft, William, account of his portrait formerly in the Oxford Music School, 155.

Crotch, Dr. William, no painted portrait of him possessed by the Oxford Music School, 158.

Cumberland, Richard, *The Summer's Tale*, quotation from Burney relating to, 86.

Cumming, Alexander, clockmaker, 30; his pamphlet (1762), ib.; his suggestions adopted by Samuel Green (1777), ib.

Cunningham, Peter, his *Handbook of London* cited in connexion with Alfonso Ferrabosco III, 263.

da Gagliano, Marco, 4, 5.

Daily Chronicle, The, discoveries of Professor Feuillerat relating to the early history of the theatre in the Blackfriars first announced in, 112.

Dalham, Robert, *see* Dallam (or Dalham), Robert.

Dallam, Ralph, builder of an organ for St. George's Chapel, Windsor (c. 1661), 22.

Dallam (or Dalham), Robert, the famous London builder, 22; organ built by him erected at King's College, Cambridge (1605-6), 28.

Daman, William, Note on an early reference to this composer in The Huguenot Society's Publications (vol. x), 118.

Damon and Phillida, 62.

Dante, Alighieri, a reading from included in Auguste Novelli's clever Florentine dialect comedy, *Acquacheta* (1908), 196.

d'Arienzo, N., his description of Leonardo Vinci's music cited, 196.

d'Avalos, Donna Giulia, 194.

Davey, Henry, the first to make use of Alfonso Ferrabosco I's letters in the British Museum, 122 n.; his *History of English Music*, ib.

Davidson, Anthony, *The Comical Disappointment* (1736), 63.

Davis, Dr., information respecting John Chappington supplied by, 100.

de Celles, Dom Bédos, illustrations of organ bellows to be found in his *L'Art du Facteur d'Orgues* (1766-78), 26, 30; his arrangement of bellows for a small positive organ, 27; extract relating to horizontal bellows, 29.

d'Este, Lucrezia, wife of Annibale Bentivoglio, 126.

de Lafontaine, Rev. H. C., *The King's Musick* cited, 225, 237; documents relating to Edward VI's musicians printed in, 57.

de Laheille, George, pupil of Alfonso Ferrabosco I, 133.

De Lajarte, Théodore, his catalogue of the musical library of the Théâtre de l'Opéra (1878) quoted, 85.

De La Laurencie, his article 'La Grande Saison italienne de 1752' and its bearing on *Il Giocatore*, 172.

Delany, Mrs., sister of Bernard Granville, 223, 224; letters from George III to cited, 223, 224

De La Porte, *see* Clément.

del Cavaliere, Emilio, 5.

de l'Epine, Margherita, afterwards Mrs. Pepusch, Note on, 264; believed to be the same as Mrs. Seigniora, ib.

della Rovere, Guidobaldo, Duke of Urbino, proof of good relations of Domenico Maria Ferrabosco with, 126.

Del Monte, Cardinal Innocenzo, confers favours on Domenico Maria Ferrabosco, 127.

de' Medici, Prince Cardinal Giovan Carlo, orders a tourney of knights to be held in Florence (1658), 14.

de Motteville, Madame, 15.

de Noivière, Durey, 172.

Dent, Edward J., Notes on Leonardo Vinci, 193-201.

de Simonibus, Domina Susanna, wife of Alfonso Ferrabosco I, 129.

des Pres, Josquin, example of his use of the Hypophrygian mode, 36.

Diario ordinario di Roma, quoted by F. Piovano, 190.

Dibdin, Charles, *The Ephesian Matron* (1762), 84; *The Padlock*, 85.

Dibdin, Thomas, *The Covenanters* seems clearly to have been a ballad opera, 86.

Dictionary of National Biography, full account of Petruccio Ubaldino in, 120; cited in connexion with Walter Porter, 245.

di Mauro, Tommaso, *L'Ergasto*, 193.

Dobson, Austin, his edition of Gay's Poems (1884) cited, 82.

Doddsley, Robert, *The Blind Beggar of Bethnal Green*, translated into French (1756), 85.

Doletti, —, an unknown composer, 167; Paris version of *Il Giocatore* attributed to, ib.; confusion caused by this attribution, ib.; comparison between his score and that of Orlandini, 168; conjectures as to the possibility of his being the composer, ib.; suggested identity between him and Pietro Auletta, 172.

Dominique (*pseud.*) and Romagnesi, their parody of *Il Giocatore*, 161; called *Le Jouer*, ib.

d'Orville, Contant, adds Pergolesi as one of the composers of the Paris version of *Il Giocatore*, 172.

Double apostrophus, a sign in Greek Church music, 204.

Double barcia, *see* Piasma.

Double elaphron, a sign in Greek Church music, 204, 212.

Double oxeria, a sign in Greek Church music, 204.

Dowland, John, lutenist and composer, extract from his letter to Sir Robert Cecil (1595) relating to Nicholas Morgan and others, 59; his letter printed in *The Musical Times* (1896 and 1897), ib.

Drury, Robert, *The Devil of a Duke*, music to supplied by Seedo (1732), 85.

Dublin, entries in the Proctor's Accounts of Christ Church Cathedral in relating to George Harris, 102.

Duo kentemata, signs in Greek Church music, 204, 212; examples of, 211.

Dupuis, Thomas Saunders, 157.

Dyck, A. V., account of his portrait of Christopher Gibbons formerly in the Oxford Music School, 152.

'Editor,' Note on a version of the tune of the 'Vicar of Bray', 260.

Eekmans, Levin, organ-builder, contract between him and the magistrate of Alkmaar, 98.

Eiffert, J. Philip, hautboy-player, account of his portrait formerly in the Oxford Music School, 156.

Eitner, Robert, Note on MS. Suites of Robert Smith printed in a supplement to *Quellen-Lexikon*, 120; lists of works by the Ferrabosco family in *Quellen-Lexikon* need revising, 123 n.; three entries relating to *Il Giocatore* in *Quellen-Lexikon*, 162; Leonardo Vinci mentioned in, 173.

Elaphron, a sign in Greek Church music, 210, 212; examples of, 211.

Elizabeth, Queen, letter from Petruccio Ubaldino referring to Alfonso Ferrabosco I, 44; detains the two children of Alfonso Ferrabosco I, 129; letter to her from Alfonso Ferrabosco, 130.

Elvey, Dr. Stephen, choragus in Oxford (1848), 143.

Emilia, a district north of the Apennines, described by Leandro Alberti in *Descriptio di tutta l'Italia*, 92; mentioned in Milton's Italian sonnets, 92-3; Ferrari's definition of in the *Lexicon Geographicum*, 93.

Encyclopaedia Britannica, on double-blast bellows, 28.

English Patent Rolls of the Fifteenth Century, Entries relating to Music in, see MUSIC.

Enschéde, J. W., Note on Double Organs and Double Blast Bellows, 98-9.

Eothina, see Leo, Emperor.

Epiphonus, a sign in Greek Church music, 212.

Ercole I, Duke of Ferrara, his daughter Lucrezia d'Este, 126.

Errico, Scipione, *La Deidamia* (1644), 9.

Estcourt, Richard, *Prunella* (1708), 83.

Evans, Henry, mention of in connexion with the Blackfriars Theatre, 261.

Evans, Thomas, document referring to, 262.

'Ex Libris,' Answer to query referring to Mrs. Seigniora, 264.

Expression-marks, explanation of the reason for giving them in Italian and not in English, 238.

F., W. H. G., Note on George Harris, organ builder, 102; Note on Mr. George Tufts's Ballad Operas: A List and Some Notes, 184-7.

Fairbank, —, contributes original music to *The Village Opera*, 85.

Faithorne, William, engraved a portrait of Christopher Simpson, 148 n.

Fantuzzi, Giovanni, published a voluminous work on the *Scrittori bolognesi* (1781-4), which contains only one reference to the Ferrabosco family, 122.

Farquhar, George, *Works*, cited as evidence for date of production of *Wonders in the Sun*, 184.

Farrant, Richard, something more known about him, 112; account of him from W. J. Lawrence's *The Elizabethan Playhouse and Other Studies*, ib.

Farthing, Thomas, mention of in connexion with the will of Sebastian Westcote, 261.

Farthing, Elizabeth, mention of in connexion with the will of Sebastian Westcote, 262.

Faustini, Giovanni, *La virtù degli strali d'Amore* (1642), 9, 12; *Egisto* (1643), 9, 12; *L'Ormindo* (1644), 9, 12; *La Doriclea* (1645), 9, 13; *Il Titone* (1645), 9; *L'Euripo* (1649), 10; *L'Oristeo* (1651), ib.; *La Rosinda* (1651), ib.; *La Calisto* (1651), ib.; *L'Eritrea* (1652), ib.

Favart, Charles Simon, *La Chercheuse d'Esprit*, resembles English ballad opera, 84.

Felina, Fabrizio, a Bolognese notary, 139.

Ferabosco, Feraboschi, Ferrabosco, Ferraboschi, variant spellings of Ferrabosco, 125 n.

Ferraboschi, Francesca, daughter of Francesco Ferraboschi of Cremona, and first wife of Antonio Stradivari, 125 n.

FERRABOSCO FAMILY, NOTES ON THE, 42-54: Alfonso Ferrabosco I, 42-8; Alfonso II, 48-54.

Ferrabosco family, much in evidence during the reign of Charles I, 94; reappears after the Restoration, ib.; connexion of with Henry Lawes, 95.

FERRABOSCO FAMILY, THE, 121-42: a Bolognese family, 121; produced no less than thirteen musicians in the sixteenth and seventeenth centuries, ib.; no full account of them at present exists, ib.; the name has remained almost forgotten in Bologna, 122; only one reference to them in Giovanni Fantuzzi's work on the *Scrittori bolognesi*, ib.; literature relating to the family, 122 n., 123 n.; their pedigree, facing 123; doubt whether they were natives of Bologna, 123; resided in Bologna in the third quarter of the fifteenth century, ib.; their descent mistakenly derived from the Florentine family of the *Foraboschi*, ib.; their coat-of-arms, facing 123; account of the coat-of-arms, 123; accounts of various members of the family, 124-6; the family enjoyed the favour of the powerful house of Bentivoglio, 124; documents

do not reveal the existence of a musician in the family during the fifteenth century, 125; various spellings of the name, 125 n.; difficulty of tracing the females in ancient baptismal records, ib.; information about other members of the family, 137-41; connexion with the Fugger family, 140; summary and conclusion, 141; descendants of Alfonso Ferrabosco II, 142.

Ferrabosco, Mistress (probably granddaughter of Alfonso II), much admired for her beauty and singing, 95; cannot be identified with the mysterious Emilia of Milton's Italian sonnets, ib.

Ferrabosco, Alessandro (son of Cecchino Ferrabosco), named after Alessandro Bentivoglio, 124.

Ferrabosco, Alfonso I (son of Domenico Maria Ferrabosco), copies of original letters referring to preserved among the Pepys MSS. at Cambridge, 42-4; extracts from Feuillerat's *Documents relating to the Office of the Revels*, 45; list of sacred music by, 45-8; many anonymous motets which may be his, 48; some contemporary appreciations, 119-20; his ancestors, 121-6; a really innovating influence in the English School of Music, 121; a member of a Bolognese family, ib.; not mentioned by Professor Gaetano Gaspari, 122; nor by Giovanni Fantuzzi, ib.; not to be confused with Alfonso the seventeenth-century English musician, ib.; the great number of his compositions, ib.; Mr. Davey the first to make use of his letters in the British Museum, ib. n.; notices of him to be found in Grove's *Dictionary*, ib.; articles dealing with him by Mr. G. E. P. Arkwright, ib., 123 n.; his birth and baptism, 127; a financial post at Bologna conferred on him, ib.; importance of this appointment in establishing the date of his birth, ib.; no doubt as to his legitimacy, ib.; no new facts for the period from 1552 to 1562, 128; the period from 1562 to 1572, ib.; his inheritance confiscated, 129; his marriage, ib.; doubt as to nationality of his wife, ib.; his two children detained by Queen Elizabeth, ib.; his return to Italy in 1578, ib.; his appointment under Duke Charles Emmanuel I of Savoy, ib.; corrections for letters published by Mr. Arkwright, 129 n., 130; extract from the decree of 1586 relating to his pension, 130; importance of this document, 131; distinction made between Carlo Emanuele, his legitimate son, and his *primogenito*, ib.; reasons for the duke's favours, ib.; Alfonso's prose work in the University Library, Turin, 132; destroyed by fire in 1904, ib.; his official position at Turin, ib.; epistle referring to him at Barcelona, 133; his pupil George de Lahelle, ib.; Alfonso erroneously described as a nobleman, ib.; evidence of his ambition to become one, 134, 134 n.; dedicates *Madrigali* to the Duke and Duchess of Savoy, 134; his absence from his native city, ib.; his death at Bologna, ib.; documents relating to him, ib., 135; his heirs and descendants, 135-7; extract from the inventory of his estate, 135; pension settled on his widow and two sons by the Duke of Savoy, ib.; Who was Alfonso's *primogenito*? ib.; no trace of Alfonso's grave, 137; Note on a quotation from the Audit Office Declared Accounts relating to Alfonso I, 260.

Ferrabosco, Alfonso II (illegitimate son of Alfonso Ferrabosco I), account of him by G. E. P. Arkwright, 48-9; list of his motets, 50; motet by 'O Nomen Jesu,' 50-4; the most famous member of the Italian colony in London in the time of Milton, 94; composed music for the masques of Ben Jonson, ib.; no other friend whom Jonson praised so cordially, 94; contributed to a musical collection in which pieces by John Milton (the elder) and Thomas Lupo also appear, 95; Grey's *Studies in Music by various Authors* cited, 123 n.; mentioned by Thomas Campion, 136; his daughter Susanna, ib.; his descendants, 142; some hitherto unpublished documents relating to him, 189-91; date of his death, 189.

Ferrabosco, Alfonso III (son of Alfonso Ferrabosco II), said to have died in 1652, 263; Peter Cunningham's *Hand-book of London* cited in connexion with, ib.

Ferrabosco, Anifone (son of Domenico Maria Ferrabosco), recognized as one of the heirs of Alfonso Ferrabosco I, 135; appointed to succeed his brother, 138; his death, ib.

Ferrabosco, Annibale (son of Cecchino Ferrabosco), 124; named after Annibale Bentivoglio, ib., 126.

Ferrabosco, Carlo Emanuele (legitimate son of Alfonso Ferrabosco I), distinction made between him and his father's *primogenito*, 131; named after the Duke of Savoy, 134; recognized as one of his father's heirs, 135, 136; born at Turin, 136; an enthusiastic collector of pictures, 137.

Ferrabosco, Caterina (daughter of Alfonso Ferrabosco I), named after the Duchess of Savoy, 134; recognized as one of her father's heirs, 135, 136.

Ferrabosco, Cecchino (son of Domenico Ferrabosco), baptized September 7, 1460, 124.

Ferrabosco, Costantino (son of Ercole Ferrabosco), author of a set of *Canzonette a quattro voci*, 139; served under the Emperor Rudolph II, ib.; reasons for supposing him to be a son of Ercole Ferrabosco, 140; not to be identified

with Costanzo Ferrabosco, ib.; his connexion with the Fugger family, ib.

Ferrabosco, Costanzo (brother of Ercole Ferrabosco), not to be identified with Costantino Ferrabosco, 140.

Ferrabosco, Domenico, head of the Ferrabosco family, 124; his daughter marries Alessandro Vasselli, ib.; office of Vicar of Rocca Pitigliana conferred on him, ib.; account of the house given to him in 1473, ib.

Ferrabosco, Domenico Maria (son of Annibale Ferrabosco), 124; not mentioned in Giovanni Fantuzzi's work on the *Scrittori bolognesi*, 122; wrongly described as a native of Rome, 125; baptized in Bologna, ib.; married Giulia, daughter of Guido Novelli dall'Arpa, ib.; his son Alfonso I, ib.; his will, ib.; his death, ib.; his financial difficulties, 126; his patrons, ib.; his wife's dower provided by Eleonora Campeggi, daughter of Cardinal Lorenzo and wife of Alfonso Contrari of Ferrara, ib.; extract from the minutes of the special meeting of the Senate of Bologna relating to him, 126 n.; enjoys great favour from Cardinal Innocenzo Del Monte, 127; no reason for supposing he had pushed beyond the borders of Italy, ib., 128.

Ferrabosco, Ercole (first cousin to Domenico Maria Ferrabosco), account of, 138.

Ferrabosco, Girolamo (son of Annibale Ferrabosco), author of *Toccata di Roma*, 137; probably accompanied Alfonso Ferrabosco I to England, ib.

Ferrabosco, Guidobaldo (son of Domenico Maria Ferrabosco), named after the Duke of Urbino, 128, 134; office of *Soprastante al Pavaglione* conferred on him, 128; recognized as an heir of Alfonso Ferrabosco I, 135; his connexion with the Fugger family, 140.

Ferrabosco, Innocenzo (son of Domenico Maria Ferrabosco), named after Cardinal Innocenzo del Monte, 127; a singer at San Petronio, 137.

Ferrabosco, Ludovico (son of Annibale Ferrabosco), priest and cantor at the church of San Petronio in Bologna, 137.

Ferrabosco, Matteo or Mattia (son of Ercole Ferrabosco), the only member of the Ferrabosco family mentioned by Giovanni Fantuzzi, 122, 139; served under Carlo, Archduke of Austria, 139; his compositions, ib.; his widow Catarina Dalatoria, ib.; his children, ib.

Ferrabosco, Susanna (daughter of Alfonso Ferrabosco II), 136.

Ferrara, Duke of, *see* Ercole I, Duke of Ferrara.

Ferrari, Benedetto (surname 'of the Tiorba'), author of *Andromeda* (1637), 6; *La Maga Fulminata* (1638), ib.

Fétis, François Joseph, writes of having seen some of Francesco Cavalli's musical MSS., 2; his claim in *Biographie* Universelle that the Paris version of *Il Giocatore* contained interpolations by Auletta, 167; Carissimi's *Judicium Salomonis* attributed to Cesti by, 192; the attribution not generally accepted, ib.

Feuillerat, Professor A., extracts from *Documents relating to the Office of the Revels* referring to Alfonso Ferrabosco I, 45; his discoveries relating to the early history of the theatre in the Blackfriars first announced in *The Daily Chronicle*, 112; fully discussed by W. J. Lawrence in *The Elizabethan Playhouse and other Studies*, ib.; extract from, 112-13.

Fielding, Henry, his *Tom Thumb* said to be an imitation of *The Beggar's Opera*, 83; title altered to *The Opera of Operas*, ib.; altered to a burletta, ib.; *The Lottery*, and *The Mock Doctor*, music to supplied by Seedo (1732), 85.

Figured bass, 17, 18.

Filippi, Filippo, describes some of Francesco Cavalli's musical MSS., 2.

Fine Arts Quarterly Review cited, 149 n.

Fisher, Robert, his portrait of Dr. John Wilson formerly in the Oxford Music School, between 144 and 145; account of this portrait, 149-52.

Fitzgerald, Percy, letter from Thomas Linley said to be quoted in his *Lives of the Sheridan*, 118; *New History of the English Stage*, 191.

Fletcher, Thomas, an Elizabethan lutenist, extract from the *Universal Magazine* relating to, 259-60.

Foote, Samuel, *The Knights* (1747), 84.

Foraboschi, family of, not to be confused with the Ferrabosco family, 123; account of their coat-of-arms, ib.

Foraboschi, Razzante, Podestà of Bologna, 123.

Foster, Joseph, *London Marriage Licences*, entry in, believed to refer to Walter Porter, 241.

Foster, Arthur, account of his portrait of Sir F. A. Gore Ouseley formerly in the Oxford Music School, 158.

FRANCESCO CAVALLI, *see* CAVALLI, FRANCESCO.

Freeman, Andrew, Note on an old organ at Salisbury, 99.

Fugger family, the, connexion with the Ferrabosco family, 140.

Fugger, Christoforo, his connexion with Costantino Ferrabosco, 140.

Fugger, Costantino, 140.

Fugger, Giorgio, MSS. on musical topics by in the Imperial Library of Vienna, 140.

Fugger, Ottavio, MSS. on musical topics by in the Imperial Library of Vienna, 140.

Fugger, Ulrico, MSS. on musical topics by in the Library of Munich, 140.

Fuller, Isaac, said to have painted the portrait of Matthew Looke formerly in the Oxford Music School, 153.

Fusconi, Giovanni Battista, *Amore innamorato* (1642), 9.

G., E. L., Note on J. Watts, 259.

Galliardello family, one of the Italian colony in London in the time of Milton, 94; a member of the family married one of the founders of the house of Nicholas Lanier, ib.

Galliardello, Mark Antony, viol player, 261.

Galligantus (1758), 61; not the last opera without new music, 86.

Galpin, Rev. Canon, description of an organ in his care, 28.

Galpin, Francis W., An Old English Positive Organ, 20-30; *Old English Instruments of Music*, 22.

Galvani (Salvioli), L. N., *Teatri Musicali di Venezia nel secolo XVII* (1878), 2.

Ganester, The, the English version of *Il Giocatore*, performed in London (1737), 162.

Garrow, Mrs., formerly Miss Theodosia Abrams, 224; her elder sister Harriet, ib.

Gaspari, Professor Gaetano, his writings relating to the Ferrabosco family, 122, 137 n., 138 n.

Gasparini, M., an instrumentalist at Drury Lane (1702-3), 191.

Gates, Bernard, account of his portrait, formerly in the Oxford Music School, 157.

Gay, Ernest L., library of, 63; Note on Gay's *Polly*, 259.

Gay, John, *The Beggar's Opera*, 62; notes on, 81-5; perhaps written at Swift's or Ramsey's suggestion, 82; Was it a satire on Italian opera? 82-4; views of various writers on this point, ib.; Fielding's *Tom Thumb* said to be an imitation of, 83; French translations of, 84, 85; *The Gentle Shepherd* (1725), and *Newgate's Garland* (1725), 82; Note on *Polly*, 259.

George III, King, 158; letters to Mrs. Delany cited, 223-4.

Gibbons, Dr. Christopher, account of his portrait formerly in the Oxford Music School, 152.

Gibbons, Orlando, Note on his hymn tunes, 59; said to have written his doctor's exercise for William Heather, 143; account of his portrait formerly in the Oxford Music School, 145; mentioned in connexion with Walter Porter, 246.

Gilbert, Sir W. S., and Sullivan, Sir A., *H.M.S. Pinafore* and *Patience*, sometimes called ballad operas, 61.

Gilliéres, J. C., said by Henri Chervet to have originated comic opera, 85; probably did more to develop original music in France than any composer in England, 86.

GIOCATORE, IL, 160-74: brief outline of the plot, 160; the intermezzis known by various titles, ib.; description of by Alfred Wotquenne, ib.; performance at Brussels (1728), ib.; at Munich (1722), 161; French parody of, by Dominique and Romagnesi, ib.; extract from the *Mercure de France* relating to, ib.; the success of Rossa Ungharelli and Antonio Maria Ristorini, ib.; author known to be Antonio Salvi, 162; reasons for supposing Giuseppe Maria Orlandini to be the composer, 162-9; performed in London as *The Gamester*, ib.; Burney's statement about this performance, ib.; identity between the English libretto and that of Venice (1719), 163; manuscript of Orlandini's score in the Brussels Conservatory, 163; contents of the score, 163-4; comparison between the scores of Venice and London, 164; revived in Paris as *Le Jouer* (1752), 165; notes on a very scarce libretto in the Library of Congress (Washington), 166-7; skeleton of the contents, 166; a modified version of Salvi's text, 167; Fétis's claim that the Paris version contained interpolations by Auletta, ib.; confusion caused by the attribution of the Paris *Giocatore* to the unknown composer Doletti, ib.; text of this score coincides perfectly with the Venice and London libretti, ib.; comparison between Doletti's and Orlandini's scores, 168; conjectures as to the possibility of Doletti being the composer, ib.; Sodini's Parisian parody of *Il Giocatore*, 170-1; further remarks on the *Giocatore* performed at Paris (August, 1752), 172; further discussion of the claim that Orlandini composed the score for Salvi's text, 172-4; the claim that Leonardo Vinci composed the score, 172-4; the Wolfenbüttel scores, 173-4.

Gisberti, Domenico, *La Pazzia in trono, or Caligula delirante* (1660), 11.

Glareanus, Henricus, his opinion of the Lydian mode, 37; examples of old and true Lydian scales from, 38; example of true Hypolydian scale from, 40.

Gloucester, Humphrey, Duke of, said to have founded a music lectureship at Oxford (1436), 143.

Gluck, Christopher, 9, 18.

Good, Mrs., widow of Dr. Good, 261.

G.D.n (? Gordon), Mr., singer in Veracini's *Adriano*, 60.

Gorgon, a sign in Greek Church music, 213.

Gorgosyntheton, a sign in Greek Church music, 204, 213.

Granville, Bernard, a friend of Handel, 223.

Granville, Captain Bernard, an account of his collection of Handel MSS. cited, 223.

Grattan Flood, W. H., Note on Nicholas Morgan, 59-60; Entries relating to Music in the English Patent Rolls of the Fifteenth Century, 225-35; Note on the authorship of the 'Vicar of Bray', 260; Note on some persons mentioned in the will of Sebastian Westcote, 261-2.

Grave mode, *see* Barys.

Green, Samuel, chamber organ built by (1777), 30; adopted the suggestions of Cumming, ib.; repaired the organ in the Oxford Music School (1777), 144 n.

Greene, Maurice, Note on, 263.

Gregory, William, account of, 149; account of his portrait formerly in the Oxford Music School, ib.; extract from his petition for the erection of a college of musicians, 153.

Grey, Robin, editor of *Studies in Music by various Authors* (1901), containing an article on Alfonso Ferrabosco II, 123 n.

Grimani, Alvise, Venetian ambassador, his accounts of Francesco Cavalli's *Xerse* and *Ercole amante*, 15, 16.

Grimani, Cardinal, went to the first performance of Lotti's *L'Inganno vinto dalla Ragione* (1708), 193.

Grove, George, *Dictionary of Music*, on double-blast bellows, 28; list of ballad operas in incomplete, 61; information about John Chappington in, 99; Carissimi's *Judicium Salomonis* attributed to Cesti or Samuel Bocshorn in, 120; notices of Alfonso Ferrabosco I and his English descendants to be found in, 122 n.; portrait of Orlando Lassus in, 145; name of George Hudson not to be found in, 147; cited in connexion with Walter Porter, 241; article on Margherita de l'Epine, afterwards Mrs. Pepusch, cited, 264.

Guerre des Bouffons, 165-6.

Halberstadt, Praetorius's account of the blowing apparatus of the famous organ at, 25.

Handel, George Frederick, his *Flavius*, 60; organ in the Oxford Music School said to have belonged to him, 144 n.; account of his portrait formerly in the Oxford Music School, 158; Note on J. Watt's editions of his *Acis and Galatea*, 250.

HANDEL IN CONTEMPORARY SONG-BOOKS, 103-11: no thematic index of the composer's music has been published, 103; Dr. Chrysander's edition of his works incomplete, ib.; a thematic catalogue absolutely wanted, ib.; hope that Dr. Seiffert may be able to supply some of the deficiencies, ib.; M. Schoeller's statement about Handel's compositions too sweeping, 104; list of Handel's compositions in the British Museum printed before 1800 may be divided into three classes, ib.; A. Original compositions by Handel, 104-6; B. Songs which can be identified, 106-7; C. Doubtful and spurious works, 107-11.

HANDEL'S 'SONG IN EIGHT PARTS', 223-4: originally in the Granville collection, 223; borrowed by George III, ib.; its disappearance, ib.; the missing song discovered among MSS. left by Queen Victoria to the Royal College of Music, 223-4; identification of the song as an adaptation of an air from *Amadigi*, 224.

Harris, George, organ-builder, entries relating to in the Proctor's Accounts of Christ Church Cathedral, Dublin, 102.

Hasse, Johann Adolph, his *Siroe*, performed in London (1737), 162.

Hatherly, Rev. S. G., cited, 216.

Hawkins, Sir John, *History of Music*, list of Edward VI's musicians in, 57; account of his portrait formerly in the Oxford Music School, 157; cited in connexion with Walter Porter, 245.

Hayes, Dr. Philip, said to have acquired the organ for the Oxford Music School, 144 n.; bought portraits to fill up gaps in the collection of the Oxford Music School, 145; sets about a renovation of the Oxford Music School, 154-5; accounts of portraits given by him to the Oxford Music School, 155-8; account of his portrait formerly in the Oxford Music School, 157.

Hayes, William (father of Dr. Philip Hayes), account of, 157; account of his portrait formerly in the Oxford Music School, ib.

Heather, Dr. William, proposed to establish the study of Music at Oxford (1626), 143; began life as a chorister of Westminster Abbey, ib.; passed on to the Chapel Royal, ib.; not a learned musician, ib.; his doctor's exercise said to have been written by Orlando Gibbons, ib.; intimate with William Camden, ib.; his scheme for promoting the study of Music, ib.; inventory of his bequests for the use of his chair still hung up in the old Music School, 144; some of his books still in the Bodleian Library, ib.; no remains of his instruments, ib.; a manuscript catalogue of his legacy compiled in 1854, ib.; account of his portrait formerly in the Oxford Music School, 145.

Heber, Richard, his copy of Walter Porter's *Madrigales and Ayres*, believed to be the only copy known, 238; now in the library of Sydney R. Christie-Miller, ib.

Hechino (or Huchine), William, a Gentleman of the Chapel Royal, 59.

Heighington, Dr. Nota on, 263.

Henry VIII, King, extract from the inventory of musical instruments belonging to, 22; his regals, 24, 27.

Heseltine, James, organist of Durham Cathedral, account of his portrait formerly in the Oxford Music School, 158.

Hess, *Specification of remarkable Organs* (1774), 98.

Heteron tou Psaltikou, a sign in Greek Church music, 213; example of, ib.

Hitchens, Rev. Canon, mentioned in connexion with an early organ, 28.

Hickford's Rooms, 263.

Hill, A. F., Warrant for impressing

Musicians for Military Service, 110; Note on Thomas Evans, 262.

Hill, Thomas, his portrait of Thomas Tudway formerly in the Oxford Music School, 155.

Hill, —, *Antoine Stradivarius, sa vie et son œuvre* (1908), 125 n.

Hilton, John, account of his portrait formerly in the Oxford Music School, 148; credited with compositions in the *Triumphs of Oriana*, 147; parish clerk of St. Margaret's, Westminster, ib.

Hine, John, account of his portrait formerly in the Oxford Music School, 155.

Hingston, John, account of, 153; account of his portrait formerly in the Oxford Music School, ib.

Hirmologium, in Greek Church music, contains the hirmi or typical verses of the canons for various holy days, 205.

Hirmus, in Greek Church music, the first verse of each ode of the canon, 205.

Homalon, a sign in Greek Church music, 213.

Hook, James, 86, 162.

Horns, use of in Vinci's *La Caduta de' Decemviri* (1727), 198; example of, ib.

Howard, Hugh, account of his portrait of Arcangelo Corelli formerly in the Oxford Music School, 155.

Huchins, William, *see* Hechins (or Huchins), William.

Hudson George, account of, 147; account of his portrait formerly in the Oxford Music School, ib.

Hudson, Robert, the tenor singer, 147.

Hudson, Thomas, account of his portrait of William Boyce formerly in the Oxford Music School, 157.

Huguenot Society, Note on early reference to William Daman in vol. x of the Society's Publications, 118.

Humfrey, Pelham, mentioned in connexion with Walter Porter, 246.

Hunnis, William, the theatre in the Blackfriars leased to, by Richard Farrant's widow, 112.

Hyggen, mentions that he went to hear music at the house of Giovanni Francesco Biondi, 96.

Hymn for the Second Sunday after Easter, version in Byzantine notation, 217; in modern notation, 220-1; analysis of, 221-2.

Hymns Ancient and Modern, notes on hymn 423, 216-19; version of, in Byzantine notation, 217; modern version, 218-19.

Hypolidian mode, 39-41; scale of, 39; examples of, 40-1.

Hypophrygian mode, 32-6; scale of, 32; Zarino's judgement of the use of B in, 33, 34; examples of plain and fugal openings in, 33-5; example from Josquin des Pres, 36.

Hyporhoe, a sign in Greek Church music, 214.

Hypsele, a sign in Greek Church music, 212; example of, 215.

Idiomela, in Greek Church music, special hymns for various holy days and saints' days, 206.

Improvisation, 19.

Ison, a sign in Greek Church music, 211, 212, 214, 220.

Ivanitch, Don Cristoforo, *Coriolano* (1661 or 1669), 11.

Jackson, W., contributes original music to *The Lord of the Manor*, 86.

Johnson, Charles, *The Village Opera*, music contributed to by Fairbank (1729), 85.

Jonson, Ben, music for his masques composed by Alfonso Ferrabosco II, 94; his friendship and admiration for Alfonso, ib.

Jordan, Abraham, senior and junior organ-builders, their petition for a patent for their invention of the 'swell', 101-2.

Joseph of the Studium, 216.

Joueur, Le, French parody of *Il Giocatore*, 161, 165; scarce libretto of in the Library of Congress, Washington, 166-7.

Kentema, a sign in Greek Church music, 212; example of, 215.

Kidson, Frank, extract relating to ballad operas, 61; Note on Thomas Fletcher, an Elizabethan lutenist, 259-60.

Kidson, Frank, and Moffat, Alfred, *Minstrelsy of England* (1901), 246.

Kief melody, Query about, 192.

KING'S MUSICIANS, Lists of THE, 55-8, 178-83; compiled from various sources, 55; the first three years of Edward VI's reign, ib.; miscellaneous lists of Henry VIII's reign, 178; the name 'Bonilamps' evidently a typographical error for 'Bonitemps', 262.

Kircher Athanasius, portrays only single-blast bellows in his *Musurgia* (1650), 25.

Klasma, a sign in Greek Church music, 212; examples of, 208, 211.

Kratema, a sign in Greek Church music, 214.

Kratemohyporrhōon, a sign in Greek Church music, 213; example of, 213, 215.

Kratemohyporrhōon-oligon, a sign in Greek Church music, notes on, 204, 214-22; examples of, 215, 220.

Kretzschmar, Hermann, *The Opera in Venice, and the works of Cavalli and Cesti* (1892), 2-3; study of Francesco Cavalli's scores in *Vierteljahrscr. für mus. Wiss.* (1892), 7; his criticism of Francesco Cavalli's *La Didone*, 12; 'Einige Bemerkungen über den Vortrag alter Musik' (*Jahrbuch der Musikkbibliothek Peters*, 1901), 19.

Lampe, J. F., Note on, 263.

Lancetti, —, Note on, 263.

Langford, Abraham, *The Lover his own Rival*, an air in composed by Stanley, 86.

Lanier family, their connexion with Henry Lawes, 95; a member of the family may have been selected by Henry Lawes to play the part of Comus in Milton's masque, 97.

Lanier, Nicholas, member of the King's Music, 94; his family originally came from Rouen, ib.; one of the founders of the house married a member of the family of Galliardello, ib.; portrait by himself formerly in the Oxford Music School, facing 144; account of this portrait, 148.

Lassus, Orlando, examples of Phrygian methods of closing from, 31-2; examples of plain and fugal openings in the Hypophrygian mode from, 33-5; examples of corrupt Lydian scale from, 38; examples of true Hypolydian scale from, 41; example of final cadence in the Mixolydian mode from, 89; examples of plain openings in the Hypomixolydian mode from, 89-90; account of his portrait formerly in the Oxford Music School, 145.

Laud, Archbishop, account of his Visitation of Lichfield Cathedral in 1634, 28.

Lawes, Henry, his acquaintance with Milton, 95; his connexion with the Ferraboscos, Laniers, Bassanos, and Lupos, ib.; music heard at his house, 96; Cartwright's *Complaint of Ariadne* set to music by him, ib.; his appearance as Thrysis in *Comus*, 97; account of his portrait formerly in the Oxford Music School, 148; mention of a portrait of Charles I on the fly-leaf of his *Choice Psalms*, ib.

Lawes, William, may have been selected by Henry Lawes to play the part of Comus in Milton's masque, 97; account of, 146; account of his portrait formerly in the Oxford Music School, ib.

Lawrence, Edward, 241; the dedication to in Walter Porter's *Motets*, 242.

Lawrence, W. J., his views on *The Beggar's Opera*, 82; *The Elizabethan Playhouse and other Studies*, 112; Professor Feuillerat's discoveries relating to the early history of the theatre in the Blackfriars fully discussed in, ib.; extract from, 112-13; Note on a letter from Thomas Linley, 118; Note on Mr. George Tufts' Ballad Operas: A List and Some Notes, 184-7; Notes from *St. James's Evening News*, 263.

Lechner, Leonhard, *Harmoniae Miscellae* (1683), sacred music by Alfonso Ferrabosco I in, 47.

Lee, Vernon, *Studies of the Eighteenth Century in Italy* (1907), 145, 158 n.

Legge, Thomas, *Richardus III*, 114.

Leo, Emperor, his *Eothina*, sometimes appended to the *Pentecostarium* in Greek Church music, 207; now printed in the *Paracletice*, ib.

Lepine, M., of Paris, organ builder, 30.

Leveridge, Richard, *Pyramus and Thisbe*, made into a mock opera by Lampe (1745), 84; a singer at Drury Lane (1702-3), 191.

'Librarian,' Query about Walter Porter's *Madrigales and Ayres* (1632), 120.

Lichfield, account of Archbishop Laud's Visitation of the Cathedral in 1634, 28.

Lindheim, Signorina, a singer at Drury Lane (1702-3), 191.

Lindner, Friedrich, *Sacrae Cantiones* (1585), sacred music by Alfonso Ferrabosco I in, 47, 48.

Linley, Thomas, contributes original music to *The Duenna*, 86; Note on a letter from, 118.

Livi, Giovanni, *The Ferrabosco Family*, 121-42.

Lloyd, Robert, *The Cyprian Lovers* (1764), music to supplied by Rush, 86.

Lock, Matthew, portrait of formerly in the Oxford Music School, facing 145; account of this portrait, 153.

London, Blackfriars, Professor Feuillerat's discoveries relating to the early history of the theatre in, 112; first announced in *The Daily Chronicle*, ib.; fully discussed by W. J. Lawrence in *The Elizabethan Playhouse and other Studies*, ib.; extract from, 112-13; lease of the theatre sold by Henry Evans to the Earl of Oxford, 261; presented to John Lyly, ib.

London, British Museum, list of sacred music by Alfonso Ferrabosco I at, 46-8.

London, Buckingham Palace, list of sacred music by Alfonso Ferrabosco I at, 47, 48.

London, Kensington, example of an early positive organ in the Victoria and Albert Museum at, 21.

London, Royal College of Music, list of sacred music by Alfonso Ferrabosco I at, 46, 47.

London, Westminster Abbey, an organ built for by John Chappington, 99.

London, Whitehall chapel, a fair double organ purchased for, 153.

'Longe Collection of Minor English Dramatists' in the Library of Congress, Washington, lists of ballad operas in, 258-9.

Loosemore, John, of Exeter, builder of a positive organ now at Blair Castle, 22.

Loseley Park, Molyneux MSS. at, 60.

Lotti, Antonio, *L'Inganno vinto dalla Ragione* (1708), 193; Cardinal Grimani went to the first performance of, ib.

Louis XIV, King of France, 14.

Love in a Village (1763), 61.

Low, Thomas, see Banister, John.

Ludlow Castle, Milton's *Comus* presented at by the Earl of Bridgewater's three children, 97.

Luigione, M., an instrumentalist at Drury Lane, 191.

Lully, Jean B., superintendent of court music, collaborates with Francesco Cavalli in *Xerse* (1660), 15.

Lupo family, one of the Italian colony in London in the time of Milton, 94; connexion of with Henry Lawes, 95.

Lupo, Thomas, contributed to a musical collection in which pieces by John Milton (the elder) and Alfonso Ferrabosco II also appear, 95.

Luttrell, Henry, Queries about the singer Mrs. Seigniora and 'one Collet' mentioned in his *Diary*, 192.

Lydian mode, 37-9; opinions of Glareanus and Zarline respecting, 37; examples of the old, true, and corrupt scales of, 38-9.

Lyly, John, *Campaspe* and *Sapho and Phao* produced at the theatre in the Blackfriars (1581-2), 112; lease of the Blackfriars theatre presented to, 261.

Mace, Thomas, description of a table-organ in *Musick's Monument* (1676), 26.

Macleod, G. Hamilton, his edition of *The Beggar's Opera* (1905), 82.

McNally, Leonard, *Critic upon Critic*, 86.

Mahillon, M. V., curator of the Museum of the Conservatoire de Musique at Brussels, description of a cabinet organ made by Binnigant of Maestricht (1798), 30.

Maitland, J. A. Fuller, questions the date of the portrait of John Hilton formerly in the Oxford Music School, 147.

Malisardi, Antonio, notary, 134 n.

Manchester, carving of a portative organ in the cathedral at, 20.

Manelli, Francesco, composer of *Andromeda* (1637), 6; *La Maga* (1637), ib.; *Fulminata* (1638), ib.; his wife Maddalena, ib.

Manelli, Pietro, performer in *Il Giocatore*, 165-7.

Manni, —, account of the coat-of-arms of the Foraboschi family in *Osservazioni circa i sigilli antichi* (1770), 123 n.

Maria, Signorina Joanna, a singer at Drury Lane (1702-3), 191.

Marke Anthony, see Bassano, Mark Antony.

Marston, John, *Dutch Courtezan* (1605), 82; alterations in the title of, ib.

Martini, *Il Padre G. B., musicista-letterato del secolo XVIII* (1891), 122 n.

Mattioli, Andrea, 10.

Maxwell-Lyte, Sir Henry, made accessible an English Calendar of Patent Rolls, 225.

Mazarin, Cardinal, established the French lyric theatre, 14; his illness, 15; his death, 16.

Mazzochi, Domenico, *Catena di Adone*, 14.

Mee, Dr. J. H., *The Oldest Music Room in Europe* cited, 154, 157 n., 158 n.

Mell, Davis, extract from his petition for the erection of a college of musicians, 153.

Melosio, Francesco, *L'Orione* (1653), 10.

Menea, in modern Greek Church music, include the idiomela and the canons for all fixed days, 206.

Mercure de France (July, 1729), extract from relating to *Le Joueur*, a French parody of *Il Giocatore*, 161; account of the Paris performance of 1752 quoted from, 172; recitatives attributed to Orlandini by, 174.

Mercurius Musicus: or The Monthly Collection of New Teaching Songs [&c.], Query referring to, 192; Answer to query, 264.

Mersenne, Marin, *Harmonicorum Instrumentorum Libri iv* (1636), 23; depicts only single-blast bellows, 25; horizontal shape of bellows illustrated by, 27, 29; adaptation of his single-blast lantern bellows, 30.

Metastasio, —, *Artaserse*, 199; Burney's translation of his letter, 200.

Milton, John (father of the poet), 94; his house a centre of musical society, 95; contributed to several musical collections, ib.

Milton, John (the poet), his early poem *At a Solemn Music* suggested by a concert probably at his father's house, 96.

MILTON'S SONNETS, THE ITALIAN SINGER IN, 91-7: few of Milton's poems so little known as his sonnets in Italian, 91; no plausible theory concerning the lady addressed in them, ib.; some imagine that she was Leonora Baroni, ib.; Milton not known to be personally acquainted with Leonora though he composed Latin verse in her honour, ib.; several indications of the lady of the sonnets given, ib.; the poems composed in Italian rather than English at her suggestion, ib.; reasons for supposing the lady's christian name to have been Emilia, 91-4; Milton's interest in geography and study of geographical literature, 93; the poet's knowledge of Italy derived entirely from books, ib.; the sonnets written before his Italian journey, ib.; his interest in Italian, ib.; the problem of the Italian sonnets stated, 94; lines on which a solution may be found, ib.; an Italian colony existed in London in Milton's time, ib.; Alfonso Ferrabosco [II] the most famous member, ib.; other families were the Bassanos, Lupos, Galliardellos, and many more, ib.; Milton's connexion with the Italian circle, 94-5; his friendship with Henry Lawes, 95; little known concerning the women who belonged to the Italian colony, ib.; Emilia Bassano and Mistress Ferrabosco cannot be identified with the mysterious Emilia, ib.; concerts in private houses frequent in the time of Charles I, 96; the music of these concerts included solo singing, ib.; the *Complaint of Ariadne* designed to be sung in character, ib.; necessity for a young girl and well-trained singer to appear as Ariadne, ib.; the song of Sabrina in Milton's *Comus* could have been fitly sung only by a young girl, ib.; two classes of performers appeared in the masques, ib.; account of the performers in *Comus* at Ludlow Castle (1634), 97;

conclusion, ib.; possibility that the voice of the unknown Emilia may have been heard when she sang as Cartwright's Ariadne or Milton's own Sabrina, ib.

Minato, Nicolo, *L'Orimonte* (1650), 10; *Xerse* (1654), 10, 13, 14, 15; *Artemisia* (1656), 11; *Antoco* (1658), ib.; *Elena* (1659), ib.; *Scipione Africano* (1664 and 1678), 11, 17; *Muzio Scrovola* (1665), 11, 17; *Pompeo Magno* (1666), 11.

Mixolydian mode, 87-9; examples of plain and fugal openings and final cadence in, ib.

Modes, the four authentic and the four plagal in Greek Church music, 206; authentic mode, 221; plagal mode, ib.; examples of Mode I, 211, 220; of Mode II, 209, 216; of Mode II (plagal), 213, 220; of Mode III (plagal), 208; of Mode IV, 207, 216; of Mode IV (plagal), 219.

Moffat, Alfred, *see* Kidson, Frank.

Molière, J. B. P. de, *Le Sicilien*, complies with the requirements of opéra-comique, 84.

Molyneux MSS. (at Loseley Park), letter among relating to Nicholas Morgan, 60.

Moniglia, Giovanni Andrea, *Ipermnestra* (1658), 11, 14.

Montague, General, his request for maintenance of five masters of music, 153.

Montesarchio, a town on the old road from Naples to Benevento, 195.

Monteverdi, Claudio, 'Maestro di Capella' of St. Mark's, Venice, 3; Francesco Cavalli entrusted to his care, 4; his scores of Rinuccini's *Orfeo* and *Arianna*, ib.; his musical reform, 5; evidence of 'effort' in his compositions, 7; *Lamento di Arianna*, 12; authorship of *Orfeo* wrongly ascribed to him, 15.

MONTEVERDI, AN ENGLISH PUPIL OF, 236-57: *see* Porter, Walter.

Morandi, Camillo, the Bolognese notary, 126.

More, Sir William, letter to from the Lords of Council ordering the immediate arrest of Nicholas Morgan, 60.

Morgan, Nicholas, a Gentleman of the Chapel Royal (1567), 59; fled for conscience' sake, ib.; appointed stipendiary at the Sainte-Chapelle in Paris, ib.; entries relating to in *Les Musiciens de la Sainte-Chapelle du Palais* (1910), 60; again in England in 1591, ib.; order for his immediate arrest, ib.; said to be in Sir Henry Weston's house, ib.

Morris, Thomas (or Richard), fled to France with Nicholas Morgan, 59; went to Rome, 60.

Mouret, M., composer of *Le Joueur*, a French parody of *Il Giocatore*, 161.

Murray, Thomas, account of his portrait of William Croft formerly in the Oxford Music School, 155.

'Mus. Rus.', Note on Alfonso Ferrabosco I, 119-20; Query about a five-part madrigal attributed to Michael Cavenish, 120.

MUSIC, BYZANTINE, STUDIES IN, *see* Byzantine.

MUSIC, STUDIES IN THE TECHNIQUE OF SIXTEENTH-CENTURY, 31-41, 87-90, 175-7: examples of Phrygian methods of closing from Lassus, 31-2; the Hypophrygian mode, 32-6; scale of, 32; Zarlino's judgement of the use of B in, 33, 34; examples of plain and fugal openings in from Lassus and Zarlino, 33-5; example of Hypophrygian mode from Josquin des Pres, 38; the Lydian mode, 37-9; opinions of Glareanus and Zarlino respecting it, 37; examples of the old, true, and corrupt Lydian scales from Glareanus, Zarlino, and Lassus, 38-9; the Hypolydian mode, 39-41; scale of, 39; examples of from Glareanus, Lassus, and an unknown author, 40-1; the Mixolydian mode, 87-9; examples of plain and fugal openings in from Palestrina, 87-8; examples of final cadence in from Palestrina and Lassus, 88-9; the Hypomixolydian mode, 89-90; scale of, 89; examples of fugal and plain openings in from Zarlino and Lassus, 89-90; the Aolian mode, 175-7; scale of, 175-6; Zarlino's opinion of, 175; examples of plain and fugal openings in from Agostini, 176-7.

MUSIC IN THE ENGLISH PATENT ROLLS OF THE FIFTEENTH CENTURY, ENTRIES RELATING TO, 225-35: introductory, 225; extracts from the printed Calendar of Patent Rolls published 1897-1911, 225-35.

Musical Drama, change in form in the Venetian period, 5; the new kind of play welcomed by the Venetians, 6; first use of the word opera, 7.

Musical Times, *The*, letter from John Dowland printed in, 59; mention of portrait of Henry Lawes in, 148; the issue for January 1906 cited, 236.

Musicians, Company of (London), possesses a portrait of Sir John Stainer by Sir Hubert von Herkomer, 159.

Musicians, Fraternity of, 147.

Musicians for Military Service, Warrant for impressing, 119.

Nagel, Dr. Wilibald, *Annalen der englischen Hofmusik* cited, 225.

Naples, account of operas produced at the Teatro dei Fiorentini from 1706-18, 193-5.

Neale, J. M., *History of Holy Eastern Church* cited, 205 n., 213 n.; *Hymns of the Eastern Church* cited, 216.

Newcastle, Duchess of, mentions that she went to hear music at the house of Mr. [Henry] Lawes, 96.

New York, Lenox Library, MS. in containing Motets by Alfonso Ferrabosco I and II, 45; MS. first described by Hugo Botstiber (1902-3), ib.; list of sacred

THE MUSICAL ANTIQUARY

music by Alfonso Ferrabosco I in the library, 45-8.

New York, Metropolitan Museum of Art, claviorganum in, 26; miniature organ in, 27.

Nichols, John, *Progresses of James I* cited, 236.

NOTES: Orlando Gibbons's Hymn Tunes, 59; Nicholas Morgan of the Chapel Royal, ib.; William Daman, 118; Letter from Thomas Linley, ib.; Bell Barr, ib.; Warrant for impressing musicians for military service, 119; Alfonso Ferrabosco the Elder, ib.; Robert Smith, 120; Ballad Operas: a List and some Notes, 184, 186, 258-9; Sebastian Westcote, 187; Peter Philips, 189; Alfonso Ferrabosco the Younger, ib.; James Paisible, 191; Gay's *Polly*, 259; Ballad Operas: J. Watts, ib.; Thomas Fletcher, an Elizabethan lutenist, 259-60; 'The Vicar of Bray,' 260; Alfonso Ferrabosco, ib.; *Marke Antonye*, 260-1; Sebastian Westcote, 261-2; Lists of the King's Musicians, 262; Thomas Evans, ib.; Alfonso Ferrabosco III, 263; Notes selected from *The St. James's Evening News* for 1732-3, 263-4.

Novelli, Augusto, his clever Florentine dialect comedy, *Acqua cheta* (1908), includes a reading from Dante, 196.

Novelli dall' Arpa, Guido, marriage of his daughter Giulia to Domenico Maria Ferrabosco, 125; account of the name, ib. n.

'Oboe lunghi,' appearance of in Vinci's *La Caduta de' Decemviri* (1727), 198.

O'Hara, Kane, *Midas* (1764), 84.

Oligon, a sign in Greek Church music, 212, 214, 220; example of, 215.

Ongarelli, Rosa, see Ungharelli, Rosa.

Opera, first use of the word, 7; contrast of two opposite tendencies felt by, ib.; 'chorus-operas' and 'solo-operas' contrasted, 12; opera music affected by the taste and fashion of the times, 17; distinction between ballad opera and comic opera, 61-2; Was *The Beggar's Opera* a satire on Italian opera? 82-3; other satires on Italian opera, 83-4; Italian opera not driven out of England by ballad opera, 84; French attitude towards comic opera, 85; incompleteness of our knowledge of the history of individual old operas, 169; this due mainly to neglect of libretto-history and libretto-bibliography, ib.; suggestions for making our knowledge complete, ib., 170; account of operas produced at the Teatro dei Fiorentini at Naples from 1708-18, 193-5; opera the ever-increasing passion of the age, 193; the first Neapolitan comic opera, ib.; success of the new style, 194; comic operas appear to have been acted in private houses, ib.; Scherillo condemns Saddumene as the chief of those who introduced the romantic element into Neapolitan comic opera, 196; downfall of pure comic opera inevitable, ib.

Orchestra, its composition in the seventeenth century, 18.

Orefice, Antonio, see *Patrò Calienno de la Costa*.

'Organist,' Note on John Chappington, organ-builder, 99-101.

Organs, see POSITIVE ORGAN.

ORGANS AND ORGAN-BUILDERS, NOTES ON, 98-102: double organs and double blast bellows, 98-9; an old organ at Salisbury, 99; John Chappington, 99-110; Abraham Jordan's patent, 101-2; George Harris of Dublin, 102; William Beton, ib.

Orlandini, Giuseppe Maria, his *Lucio Papirio* first performed in Naples (1717), 160; transplanted to Brussels (1728), ib.; the three *Giocatore* intermezzi played with, ib.; reasons for supposing Orlandini to be the composer of *Il Giocatore*, 162-9, 172-4; comparison between his score and that attributed to the unknown Doletti, 168; recitatives attributed to, 174.

Orlandini, Vicenzo, notary, 134.

Ouseley, Sir Frederick A. Gore, account of his portrait formerly in the Oxford Music School, 158.

Oxford, Ashmolean Museum, Sir Joshua Reynolds's portrait of Dr. Charles Burney moved to the Picture Gallery at (1909), 158.

Oxford, Bodleian Library, list of sacred music by Alfonso Ferrabosco I in, 45-8.

Oxford, Christ Church, list of sacred music by Alfonso Ferrabosco I at, 45-8; compositions possibly by Alfonso II at, 49; Elizabethan stage songs from a MS. in the Library at, 113-17; copies of Carissimi's *Judicium Salomonis* in Dean Aldrich's collection at, 192; Motets by Walter Porter in the Library at, 237, 241; copies of *Mercurius Musicus* (1708) in, 264.

Oxford, Holywell Music Room, the chief centre of musical life in Oxford in the middle of the eighteenth century, 154; celebrated in Dr. J. H. Mee's *The Oldest Music Room in Europe*, ib.; J. Philip Eiffert performed in the concerts held there between 1754 and 1773, 156; *Solomon Serenata* performed there (1763 and 1764), 157.

Oxford, Magdalen College, an organ built for by John Chappington, 99; 'Libri Computi' quoted by Rimbault in *Early English Organ Builders*, ib.

Oxford Music School, a copy of Walter Porter's *Madrigales and Ayres* (1632) incorrectly stated to belong to, in the *Dict. of Nat. Biog.*, 120.

OXFORD MUSIC SCHOOL AND THE COLLECTION OF PORTRAITS FORMERLY PRESERVED THERE, THE, 143-59: lectureship of music said to have been founded in Oxford by Humphrey, Duke of Glouces-

ter (1436), 143; study of music in Oxford established by Dr. William Heather (1626), ib.; account of his scheme, ib.; importance of the choragus in Oxford, 143-4; his duties, 144; account of the weekly meetings in the Music School, ib.; account of the organ removed in 1884, ib. n.; the collection of portraits formerly preserved in, 144, 144 n., 145; list of the portraits, 145-59; alterations in the Music School appear to have been accomplished by Dr. John Wilson (1657), 150; extracts from the bills for the alterations, 151-2; a second inventory of the contents made (1682), 154; Dr. Philip Hayes sets about a renovation, 154-5; no painted portrait of Dr. Crotch possessed by the Music School, 158; nor of Sir Henry Bishop, ib. Oxford, 'The Schools,' now absorbed by the Bodleian Library, 150; account of, ib.

Oxford Exhibition of Historical Portraits, Illustrated Catalogue of the, 146 n., 148 n., 156 n., 158 n.

Paisible, James, an instrumentalist at Drury Lane (1702-3), 191.

Palestrina, Giovanni P., examples of plain and fugal openings and final cadence in Mixolydian mode from, 87-9.

Padapike, the, 212, 213; our guide to the round notation of Greek Church music, 202; copies of it to be found in many MSS. of sixteenth century or later, ib.; its applicability in the earliest phases of round notation disputed, 203; list of doubtful signs in, 203-4.

Paracletice, cited, 213 n., 217; the *Eothina* of the Emperor Leo now printed in, 207.

Parakletike, sign in Greek Church music, example of, 220.

Paranikas, N., see Christ, W.

Parfaict, C. and F., *Dictionnaire des Théâtres de Paris* (1756), statement in that *Il Giocatore* was performed at Brussels (1728), 160; quotes the *Mercure de France* (July, 1729), 161; extract from the *Dictionnaire* relating to Sodi's score of *Baiocco et Serpilla*, 171.

Paris Conservatoire, arias from *La Rosmira Fedele* possessed by, 198.

Parke, W. T., quotation from relating to *The Siege of Belgrade*, 86.

Parodies du Nouveau Théâtre Italien, Les, (1738), 161.

Parry, Sir Hubert, *Style in Musical Art*, 18.

Parsons, Sir William, account of his portrait formerly in the Oxford Music School, 158.

Patrò Calienno de la Costa (1709), the first Neapolitan comic opera, 193-4; music by Antonio Orefice, 194; the play founded on the old Latin comedy, ib.

Peacham, Henry, *Compleat Gentleman*, description of Alfonso Ferrabosco I in, 49.

Pease, Lancelot, supplied an organ to Christ Church Cathedral, Dublin (1667), 102.

Pedrell, Felip, *Catáleg de la Biblioteca Musical de la Diputació de Barcelona* (1908-9), 133 n.

Pellew, Professor Charles E., of New York 45 n.

Pentecostarium, in Greek Church music, contains the idiomela for certain movable days, 206; the *Stichera Anastasima* and the *Eothina* of the Emperor Leo sometimes appended to, 207.

Pepusch, Mrs., see de l'Epine, Margherita.

Pepusch, John Christopher, account of his portrait formerly in the Oxford Music School, 156.

Pepys, Samuel, mentions the famous Mistress Ferrabosco, 95.

Pergolesi, Giovanni B., *La Serva Padrona*, 166, 167, 172; said to be one of the composers drawn upon for the Parisian version of *Il Giocatore* (1752), 172.

Peri, Jacopo, 4, 5.

Persiani, Oratio, *Le Nozze di Teti e di Peleo* (1638), 7, 9, 11; *Narciso ed Eco immortalati* (1642), 9.

Petalla, Mark Antony, not to be confused with Mark Antony Bassano, 261.

Peyron, B., Catalogue of MSS. in the University Library of Turin (1899), 132.

Philip II, King, 131.

Philip IV, King, tourney held in Florence to celebrate the birth of his son (1658), 14.

Philips, Peter, mention of him in the will of Sebastian Westcote, 188, 189; Note on, 261.

Phrygian mode, examples of methods of closing in, 31-2.

Phthora, a sign in Greek Church music, 218.

Piasma, or double bareia, a sign in Greek Church music, notes on, 203; examples of, 207, 213, 215; no difference in meaning between Piasma and double bareia, 207.

Pichot, —, his 'Notice' on Dibdin's *The Padlock*, 85.

Piovano, F., *Diario ordinario di Roma* quoted by, 199.

Piscopo, Aniello, *Lo Cecato fauzo*, 195.

Plagal mode in Greek Church music, 206, 221. See Modes.

Playford, John, *Court Ayres*, compositions by John Carwarden included in, 149; his advertisements of Walter Porter's works cited, 245.

Poole, Mrs. R. L., The Oxford Music School, and the Collection of Portraits formerly preserved there, 143-59; *Catalogue of Oxford Portraits*, 146 n., 155 n., 157 n., 158 n.

Pope, Alexander, letter from Swift to (1716) quoted, 81.

Portal, Abraham, *The Cady of Bagdad*, 63.

Portative Organ, see POSITIVE ORGAN.

Porter, Henry, one of the royal musicians, account of, 236.

Porter, Walter (an English pupil of

Monteverdi), son of Henry Porter, 236; perhaps born in 1594 or 1595, ib.; became a tenor singer, ib.; took part in the Masque given on the occasion of the marriage of the Princess Elizabeth, ib.; extract from Rimbault's *Cheque Book of the Chapel Royal* relating to his appointment as a tenor singer, 237; probably went to Venice before January, 1616-17, ib.; studied under Monteverdi, ib.; among the Gentlemen of the Chapel at Queen Anne's funeral in 1618, ib.; probably attended John Digby, Earl of Bristol, on his embassy to Spain in 1622, ib.; present at King James I's funeral in 1625, ib.; accompanied his Majesty on his Scottish journey, 1633, ib.; took part in the Inns of Court Masque at Whitehall in 1634, 238; his *Madrigales and Ayres* published in 1632, ib.; has apparently never been described, ib.; Rimbault gives no list of contents in *Bibliotheca Madrigaliana* (1847), ib.; the Heber copy the only copy known, ib.; now in the library of Sydney R. Christie-Miller, ib.; the practice of giving expression-marks in Italian and not in English explained, ib.; the title of Walter Porter's book, ib.; 'The Epistle Dedicatory,' 239; 'To the Practitioner,' ib.; 'The Table of all the Songs,' 240; entry in Foster's *London Marriage Licenses*, 241; doubt whether this refers to Walter Porter, ib.; Porter became Master of the Choristers of Westminster, ib.; died in 1659, ib.; his *Mottets* published in 1657, ib.; not so rare as the *Madrigales*, ib.; British Museum and Bodleian copies imperfect, ib.; special interest of the Bodleian copy, ib.; a perfect set of the *Mottets* in the Royal College of Music Library, ib.; the three copies in the Christ Church Library, Oxford, ib.; the title of the *Mottets*, 242; the contents, ib.; the dedication, ib.; an address 'to all lovers of music', 243; the MS. 'epistle dedicatory' to Dr. Wilson from the Bodleian copy, 244; confusion in the lists of Porter's published works, 245; the confusion arises from loosely worded advertisements, ib.; an air by 'Mr. Porter' in *New Ayres and Dialogues, &c.*, included by Mr. Kidson and Mr. Moffat in *Minstrelsy of England* (1901), 246; Porter's anthems in the Chapel Royal Anthem Book (1635) and B.M. Harley 6346, ib.; Porter's position in his own time, ib.; shows a closer affinity with the Restoration school than with that of Orlando Gibbons, ib.; the *Mottets* the work of Porter's old age, ib.; musical examples from *Madrigales* (1632), 247-57; Query about his *Madrigales and Ayres* (1632), 120.

POSITIVE ORGAN, AN OLD ENGLISH, 20-30: organs known as positive and portative in mediæval times, 20; no ancient

examples of portative organs known to exist, ib.; illustrations of portative organs abundant from the thirteenth century onwards, ib.; description of a portative organ, ib.; decorative reproduction of a portative organ at Brussels, ib.; carving of a portative organ in Manchester Cathedral, ib.; positive organ too large to be carried about and played at the same time, 21; illustrations and allusions plentiful, ib.; specimens of the sixteenth and seventeenth centuries still in existence, ib.; a fine example in the Victoria and Albert Museum at Kensington, ib.; the example which is now in the Cathedral Library at Canterbury, ib.; description of the case of this organ, ib.; entries relating to it in the Treasurer of Canterbury's Account for 1629, ib.; in an inventory of goods in the Deanery, 22; and in the Treasurer's Account for 1635, ib.; probably turned out of the Deanery at the time of the Commonwealth, ib.; description of the inside, ib.; the stops divided into treble and bass, ib.; the valve-board, 23; the compass equal to four octaves and a note, ib.; English and German compass compared, ib.; the keys, ib.; the registers and soundboards, ib.; the pipes of wood and metal, ib.; this organ a 'single organ', ib.; various explanations of the terms 'single' and 'double' organs, 24; the true explanation, ib.; position and arrangement of the wind-supply, 25-30; a sixteenth-century organ in the writer's own collection, 27; general history and development of the English positive organ, 28-30; account of a chamber or cabinet organ in the rectory at Saltwood, near Hythe, 28; said to have been made by (Father) Bernard Smith, 29; the positive organ relegated to the appreciation of antiquaries, 30.

Pougin, Arthur, his claim that *Il Gioccalore* was performed at Brussels (1728) a literal quotation from Parfaict's *Dictionnaire* (1756), 160.

Powell, Martin, *Venus and Adonis* (1713), 83.

Powell, Mary, 91.

Prætorius, Michael, *Syntagma Musicum* (1620), 23, 25; description of the English courtly or bassoon, 24; account of the blowing apparatus of the famous organ at Halberstadt, 25; his statement that smiths made use of single-blast bellows, ib.

Priests as actors, 6.

Prison-breaker, The (1725), 82.

Prys, Archdeacon, his Welsh Psalter (1621) 59.

Purcell, Daniell, composed music for *The World in the Moon*, 84.

'Q.V.', Note on Robert Smith, 120; Query about *Mercurius Musicus*, &c., 192.

QUERIES : Walter Porter's *Madrigales and Ayres*, 120 ; Michael Cavendish, ib. ; Carissimi's *Judicium Salomonis*, ib. ; *Mercurius Musicus*, or *The Monthly Collection of New Teaching Songs* [&c.], 192 ; Mrs. Seigniora, ib. ; Collet, ib. ; Kief melody, ib.

Ramsay, Allan, *The Beggar's Opera* perhaps written at his suggestion, 82 ; extract from the life of prefixed to his works (1808), 82.

Rashdall, Hastings, *Universities of Europe in the Middle Ages*, 143 n.

Ravenscroft, Thomas, 59.

'Recitative' (*musica parlante*), invention of due to the Florentine group of musicians, 5.

Redford, Bartholomew, mention of in connexion with the will of Sebastian Westcote, 262.

Redford, Henry, mention of in connexion with the will of Sebastian Westcote, 262.

Redford, John, cited, 262.

Rego, Pietro Vaz, epistle to Giuseppe Torres Martínez Bravo referring to Alfonso Ferrabosco I, 133.

Reno, a stream in Italy, mentioned in Milton's Italian sonnets, 91-3 ; vale of, 91-2 ; both stream and vale described by Leandro Alberti in *Descrittione di tutta l'Italia*, 92-3.

'Representative style' (*stile rappresentativo*), invention of due to the Florentine group of musicians, 5.

Reynolds, Sir Joshua, account of his portrait of Dr. Charles Burney formerly in the Oxford Music School, 158.

'Richardsonus, Ferdinandus,' commendatory verses to Alfonso Ferrabosco I by in Tallis and Bird's *Cantiones, quæ ab argomento sacrae vocantur* (1575), 119.

Richelieu, Cardinal, started and encouraged the dramatic theatre in France, 14.

Riemann, Dr. Hugo, his *Die byzantinische Notenschrift* cited, 203, 204, 211, 213 n. ; examination of his theory of the use of the bæreia as an interval-sign in the round notation, 211-12.

Rimbault, Edward F., alludes to John Chappington in *Early English Organ Builders*, 99 ; quotes from the 'Libri Computi' of Magdalen College, Oxford, ib. ; his statement that William Beton built the organ for the old cathedral of St. Paul's, 102 ; extract from his *Cheque Book of the Chapel Royal* relating to Walter Porter, 237 ; no list of contents of Walter Porter's *Madrigales and Ayres* appears in *Biblioteca Madrigaliana* (1847), 238 ; *Cheque Book* cited, 241.

Rinieri, Valerio, his notice of Alfonso Ferrabosco I's death, 134.

Rinuccini, Ottavio, his *Orfeo* and *Arianna* set to music by Claudio Monteverdi, 4.

Ristorini, Antonio Maria (of Florence), played in *Il Giocatore*, 160, 161.

Roberts, James, account of his portrait of Sir John Hawkins formerly in the Oxford Music School, 157.

Robertson, Mr., *The Heroine of Love* (1778), 86.

Rogers, Dr. Benjamin, supplies a note about John Hington, 153.

Romagnesi, see Dominique.

Rosalio, —, a historian of Crema, 3.

Rossi, Luigi, composer of *Orfeo* (1647), 15.

Round notation, a system of Greek Church music, 202 ; the Papadikè our guide to this notation, ib. ; applicability of the Papadikè in the earliest phases of this notation disputed, 203.

Rovetta, Giovanni, succeeded by Francesco Cavalli, 3.

Rubicon, mentioned by Leandro Alberti in *Descrittione di tutta l'Italia*, 92-3 ; designated as *fluvius Ämilia* in Ferrari's *Lexicon Geographicum*, 93.

Rudolph II, Emperor, 139.

Rush, George, contributes original music to *The Capricious Lovers*, 86.

Russell, John, the great pastellist, account of the portrait of Bernard Gates attributed to him, formerly in the Oxford Music School, 157.

Rusticelli, Annibale, notary, 139 n.

Ryan, Lacy, *The Cobler's Opera*, wrongly assigned to 1773 in *Grove's Dictionary*, 61.

Sacra, Francesco, composer of *La Finta Piazza* (1645), 15.

Saddumene, Bernardo, condemned by Scherillo as the chief of those who introduced the romantic element into Neapolitan comic opera, 196.

St. Andrew of Crete, composed the early canons in Greek Church music, 206.

St. Augustine, 25.

St. Cecilia, 20.

St. Didier, *La Ville et la République de Venise* (1685), extract from relating to priests as actors, 6.

St. John of Damascus, composed the early canons in Greek Church music, 206 ; hymns ascribed to, 215, 217.

St. Robert of Lincoln, celebrations held at the tomb of, 25.

Saint-Yves and Adolphe Choler, *Comme on gâte sa vie*, resembles English ballad-opera, 84.

Salisbury, extract from the Churchwardens' accounts relating to an old organ in St. Edmund's Church, 98.

Salomon, Johann Peter, account of his portrait formerly in the Oxford Music School, 158.

Saltwood, near Hythe, account of a chamber or cabinet organ in the rectory at, 28.

Salvi, Antonio, author of *Il Giocatore*, 162 ; a predecessor of Eugène Scribe, ib.

Salvioli, L. N., see Galvani (Salvioli), L. N.

Sassi, Nanne, notary, 139.

Savoy, Duke of, see Charles Emmanuel I, Duke of Savoy.

Sawyer, F. J., his article on *English Opera after Purcell* (1906), 82.

Sharra, Francesco, *Alessandro vincitor di se stesso* (1651), 10.

Scale, of Hypophrygian mode, 32 ; examples of the old, true, and corrupt Lydian scales, 38-9 ; of Hypolydian mode, 39 ; examples of, 40-1 ; of Hypomixolydian mode, 89 ; of Aeolian mode, 175, 176.

Scarlatti, Alessandro, invention of certain musical forms wrongly ascribed to, 8 ; *Il Trionfo dell' Onore* (1718), 195 ; local dialects altogether abandoned in, 196 ; his influence on the compositions of Leonardo Vinci, 196-9.

'Sceptic,' Query about Carissimi's *Judicium Salomonis*, 120.

Schadeus, Abraham, *Promptuarii Musici* (1613), sacred music by Alfonso Ferrabosco I in, 47.

Schatz, Albert, dates the première of *Il Giocatore* as December 24, 1718, 161 ; no contradiction between his entry and the title of the original libretto, ib.

Scherillo, Michele, condemns Saddumene as the chief of those who introduced the romantic element into Neapolitan comic opera, 196.

Schmidt, Bernard (Father Bernard Smith), organ-builder, his small organs, 27 ; said to have made an organ now at Saltwood, near Hythe, 29 ; account of his portrait formerly in the Oxford Music School, 154.

Scholcher, Victor, his statement about Handel's compositions too sweeping, 104.

Scribe, Eugène, 162.

Scrittori bolognesi, the, see Fantuzzi, Giovanni.

Sedaine, Michel Jean, his *Le Diable à quatre* based on Coffey's *Wives Metamorphosed*, 85.

Seedo, —, contributes original music to *The Devil of a Duke*, &c., 85 ; Note on him, 264.

Seiffert, Dr. Max, hope that he may be able to supply some of the deficiencies in Dr. Chrysander's edition of Handel's works, 103.

Seigniora, Mrs., Query about this singer mentioned in Luttrell's *Diary*, 192 ; Answer to query, 264.

Semantic, interval-signs in Byzantine music, 202.

Settle, Elkanah, *The World in the Moon*, music for composed by Daniel Purcell and Jeremy Clarke, 84.

Shaw, Mrs., a singer at Drury Lane (1702-3), 191.

Sheridan, Richard Brinsley, *The Duenna*, music to supplied by Linley, 86.

Shield, William, 86.

Simpson, Christopher, portrait by John Carwarden formerly in the Oxford Music School, between 144 and 145 ; account of him, 148 ; account of this portrait, 148 ; engraved by Faithorne, 148 n.

Smart, Dr. John S., The Italian Singer in Milton's Sonnets, 91-7 ; copies of some hitherto unpublished documents relating to Alfonso Ferrabosco the Younger [i.e. II] supplied by, 189 ; mentioned in connexion with Walter Porter, 238 ; Note on Alfonso Ferrabosco III, 263.

Smith, —, a priest, 59.

Smith, Father Bernard, see Schmidt, Bernard.

Smith, J., his engraving of Hugh Howard's portrait of Arcangelo Corelli, 155.

Smith, Dr. Robert, mathematician of Cambridge, his work on Harmonics wrongly assigned to Robert Smith, the musician, 120.

Smith, Robert, note on his MS. Suites at Trinity College, Dublin, printed in a supplement to Eitner's *Quellen Lexikon*, 120 ; the work on Harmonics by Dr. Robert Smith, mathematician, of Cambridge, wrongly assigned to, ib.

Some Considerations upon the establishment of the French Strollers, anonymous pamphlet, 85.

Sodi, Carlo, his parody of *Il Giocatore* (*Baioeo et Serpilla*), 170 ; not to be confused with his brother Pietro Sodi, 171 ; extract from Parfaict relating to Sodi's score, 171-2.

Sodi, Pietro, brother of Carlo Sodi, 171.

Sommans, William, account of his portrait of Colonel John Blathwayt formerly in the Oxford Music School, 156.

Sonneck, O. G., *Il Giocatore*, 160-74 ; Note on Ballad Operas : a List and some Notes, 258-9.

Sorentino, Giulio Cesare, *Ciro* (1654 and 1655), 10.

South Molton, Devon, John Chappington born at, 99.

Southcote, Mr. Justice, mention of in connexion with the will of Sebastian Westcote, 261.

Sozomeno, Claudio, Bishop of Pola, 19.

Sozomeno, Maria, wife of Francesco Cavalli, 19.

Spataro, Giovanni, 141.

Spencer, Sir Edward, patron of Walter Porter, 241.

Spinola, Benedetto, letters from Sebastiano Bruschetto referring to Alfonso Ferraboso I, 42, 43.

Spontini, Gasparo, 9.

Squire, W. Barclay, letter from John Dowland printed by in *The Musical Times*, 59 ; suggests that the list of ballad operas in Grove's *Dictionary* is incomplete, 61 ; Handel in contemporary Song-books, 103-11 ; Handel's 'Song in Eight Parts', 223-4.

STAGE-MUSIC, EARLY ELIZABETHAN, 112-17 : something more known about Farrant and his stage productions, 112 ; two or three songs may be added to the list given in the former article, ib. ; the discoveries of Professor Feuillerat have considerable value for the musician, ib. ;

the discoveries first announced in: *The Daily Chronicle*, ib.; fully discussed by W. J. Lawrence in *The Elizabethan Playhouse and other Studies*, ib.; extracts from, ib.; choir-boy plays more numerous and more important than has been supposed, 113; a great deal of music has no doubt been lost, ib.; all accompanied songs of the period not to be claimed as stage songs, ib.; songs not to be excluded if the words give any excuse for accepting them, ib.; the first song to be added to the list composed by Nicholas Strogers, ib.; words of the song from a MS. in the library at Christ Church, Oxford, ib.; words of the Lullaby (possibly by William Byrd) printed by Mr. Bullen in his *More Lyrics from the Elizabethan Song-books*, 114; popularity of songs with Lullaby refrains among the Elizabethan musicians, ib.; words and music of a song in the Christ Church MS., evidently from the play of 'Athaliah' or 'Joash', 115-17.

Stainer, Sir John, account of his portrait formerly in the Oxford Music School, 159.

Stampiglia, Silvio, author of *Lucio Papirio* (first performed December 11, 1717), 160; *La Caduta de' Decemviri* (1727), 198.

Stanley, Charles John, composes an air in *The Lover his own Rival*, 85-6.

Stevens, G. A., *The Court of Alexander* (1770), 84.

Stewart, Lady Arabella, an elegy to contained in Walter Porter's *Madrigales and Ayres*, 238.

Stichera Anastasima, in Greek Church music, sometimes appended to the *Pentecostarium*, 207; musical examples from, 213, 219, 220.

Sticheria, in Greek Church music, contains the idiomela or special hymns for various holy days and saints' days, 206.

Stokes, Miss E., Lists of the King's Musicians, 55-8, 178-83.

Storace, Stephen, said to have originated English opera, 85; *The Doctor and the Apothecary* (1788) his first conspicuous work, ib.; contributed music to *The Siege of Belgrade* (1791), 86.

Stow MS. 571 (British Museum), List of Gentlemen of the Chapel given in, 58.

Stradivari, Antonio, 125 n.; his first wife Francesca, daughter of Francesco Ferraboschi, ib.

Streetfeild, R. A., his account of the Granville collection of Handel MSS. cited, 223; his identification of Handel's 'Song in Eight Parts', 224.

Strogers, Nicholas, account of, 113; words of a song by him taken from a MS. in the Library at Christ Church, Oxford, ib.

Strozzi, Giulio, *Romolo e Remo* (1645), 9; *La Finta Pazza* (1645), 15.

Stuart, Charles, *Gretna Green* (1783), 86. 'Student,' answer to query about Carissimi's *Judicium Salomonis*, 192.

Sullivan, Sir A., see Gilbert, Sir W. S.

Swift, Jonathan, letter from him to Pope (1716), quoted, 81; *The Beggar's Opera* perhaps written at his suggestion, 82.

Tabell, Mr., Note on, 263.

Tallis, Thomas, and Bird, William, *Cantiones, quae ab argumento sacre vocantur* (1575), commendatory verses in to Alfonso Ferrabosco I, signed 'Ferdinandus Richardsonus', 119.

Taphouse, Mr., purchased the organ in the Oxford Music School (1884), 144 n.; parted with it to a purchaser at Worcester, ib. n.

Tasso, Torquato, said to be still a great favourite with the Neapolitan people, 196.

Teeda, —, accounts of his portraits of J. Philip Eiffert and Karl Friedrich Abel formerly in the Oxford Music School, 156, 157.

Tenbury, St. Michael's College, list of sacred music by Alfonso Ferrabosco I at, 45-8.

Thema haploun, a sign in Greek Church music, 220; example of, ib.

Theobald, Lewis, *Orestes*, defined as ballad opera in Grove's *Dictionary*, 61; *The Happy Captive* (1740), 83.

Thrale, Mrs., 158.

Tillyard, H. J. W., Studies in Byzantine Music, 202-22.

Titta, La, 194.

Tonelli, Anna, performer in *Il Giocatore*, 165-7.

Torti, Ludovico, of Pavia, 'Il secondo libro delle Canzoni a tre voci,' &c., 139 n.

Triodium, in Greek Church music, contains the idiomela for certain movable days, 206.

Triumphs of Oriana, John Hilton credited with compositions in, 147.

Troni, family of, owners of the theatre of San Cassiano at Venice, 6.

Troopers' Opera, extract from *Biographia Dramatica* concerning, 62.

Troparium, in Greek Church music, each verse after the first in each ode of the canon, 205.

Tudway, Thomas, account of his portrait formerly in the Oxford Music School, 155.

Tufta, George, Ballad Operas: a List and some Notes, 61-86; Note on his Ballad Operas: a List and some Notes, 258-9.

Tullio, Francesco Antonio, author of *Il Trionfo dell'Onore*, 196.

Turin, University Library, prose work by Alfonso Ferrabosco I in, 132; destroyed by fire in 1904, ib.

Ubaldino, Petruccio, letter to Queen Elizabeth referring to Alfonso Ferrabosco I, 44; no evidence that Petruccio Ubaldino was a musician, ib.; full account of him in the *Dict. Nat. Biog.*, 120.

Ungarelli, Rosa (of Bologna), played in *Il Giocatore*, 160, 161.
Urbino, Duke of, *see* della Rovere, Guido-baldo, Duke of Urbino.

Van den Borren, Professor, quotation from *Les Origines de la Musique de Clavier en Angleterre* relating to a Fantasia by Nicholas Strogers, 113.

Vasselli, Alessandro, recalled from exile, 124.
Venice, Marciana Library at, 2; twenty-seven of Francesco Cavalli's operas preserved in, 7; Venice the first to open her theatres to musical drama, 6; representation (in 1637) of Ferrari and Manelli's *Andromeda* in the theatre of San Cassiano at, ib.; sumptuous and gay in the 'seicento' in spite of public calamities, ib.; representation (in 1638) of Ferrari and Manelli's *La Maga Fulminata* in the theatre of San Cassiano at, ib.; representation (in 1639) of Persiani and Cavalli's *Le Nozze di Teti e di Peleo* in the theatre of San Cassiano at, ib., 7.

Veracini, Francesco Maria, his *Adriano* represented by His Majesty's command (1735), 60; Note on him, 203.

Verdi, Giuseppe, 7.

Vertigian, Richard, 59.

Vertue, George, his engraving of Thomas Murray's portrait of William Croft, 155.
'Vicar of Bray, The,' Note on the authorship of, 260; Note on a version of the tune of the 'Vicar of Bray', ib.

Villemain, his tribute to Burgoynes, 85.

Vincenzi, Giacomo, published (with Ricciardo Amadino) a Canzona by Matteo Ferrabosco, 139.

Vinci, Leonardo, claim that he composed the score of *Il Giocatore* (1752), 172-4.

VINCI, LEONARDO, NOTES ON, 193-201: Vinci's name brought into prominence through the recent discussion of the authorship of *Il Giocatore*, 193; general assumption that he was born at Strongoli in Calabria (1690), ib.; no trace of his public appearance before 1719, ib.; account of operas produced at the Teatro dei Fiorentini at Naples from 1706-18, 193-5; the first notice of Vinci (1719), 195; extract from *Avvisi di Napoli* relating to *Lo Cecato fauso*, ib.; libretto (by Aniello Piscopo) printed at Velletri, not at Naples, ib.; *Li Zite ngalera*, &c., the earliest opera of Vinci of which the music has survived, ib.; name of the composer not given in the libretto, ib.; autograph score in the library of the Naples Conservatoire, ib.; *Li Zite* practically all in Neapolitan, 196; account of the plot, ib.; the music has been described in some detail by N. d'Arienzo in the *Rivista Musicale Italiana* (1899), ib.; *Silla Dittatore* the earliest of Vinci's serious operas of which the music has come down to us, ib.; composed for the birthday of the Em-

peror Charles VI (1723), ib.; influence of Scarlatti, 196-9; *Farnace* (1724), 197; extract from the score of the introduction, ib.; the aria 'Colei che t' invaghi', ib.; some arias from *La Rosmira Fedele* (1725) possessed by the Paris Conservatoire, 198; *Astianatte* (1725), 198; the aria 'Del mio fato', ib.; *L'Ermelinda* (1726), ib.; *La Caduta de' Decemviri* (1727), ib.; appearance of 'oboe lunghi' in, ib.; use of horns in, ib.; examples of, ib.; *Catone in Utica* (1727), ib.; notable for a fine quartet almost in the style of Mozart, 198-9; *Alessandro nelle Indie* and *La Semiramide* (1729), 199; the aria 'Che quel cor' from *La Semiramide*, ib.; example of a cadence from the same opera, ib.; Vinci reaches his greatest heights with Metastasio's *Artaserse*, ib.; not produced with Vinci's music till after the composer's death, ib.; Vinci's sudden death, ib.; Burney's statement about *Artaserse* and *Alessandro nelle Indie*, ib.; Metastasio's letter to the Romanina (1731) relating to *Artaserse*, 200; example from the aria 'Deh respirar lasciatevi', ib.; Vinci not the only composer of his day, 201; the probable initiator of the new type of aria, ib.; many of his arias still unidentified, ib.; the problem of *Elpidia*, ib.

Violins, not fashionable before 1660, 147.
Virdung, Sebastian, *Musica getutscht* (1511), 25.

Vitulano, a small town near Benevento, 195.

Viviani, Bonaventura, musical additions to *Scipione Africano* (1678), 11.

Vogel, Emil, *Bibliothek der weilichen Vocalmusik Italiens* (1892) catalogues works by the Ferrabosco family, 123 n.; his catalogue of musical manuscripts, 173.

von Herkomer, Sir Hubert, account of his portrait of Sir John Stainer formerly in the Oxford Music School, 159.

Wagenaer, Jan, *History of the City of Amsterdam* (1765), 98.

Wagner, Richard, 5, 9; lack of appreciation of his *Tannhäuser* in Paris, 16.

Wallace, Professor, *The Evolution of the English Drama up to Shakespeare*, 187.

Ward, Ned, earliest reference to the 'Vicar of Bray' to be found in his *Miscellaneous Writings in Prose and Verse*, 260.

Washington, Library of Congress, lists of ballad operas in the Longe Collection in, 258-9.

Watts, J., Note on his editions of *Acis and Galatea*, 259.

Weale, William Henry James, John Baldwin's appreciation of Alfonso Ferrabosco I printed in full in the *Catalogue of the Music Loan Exhibition* (1886), 119.

Webb, William, a presentation copy of Walter Porter's *Motets* formerly belonging to, 242; the 'epistle dedicatory' to cited, 244.

Weldon, John, account of his portrait formerly in the Oxford Music School, 155; his *Divine Harmony*, 156.

Westcote, Sebastian, choir-master, 113; abstract from his will (1582), 187-9; probably composed the music of the solo and chorus in *Iphigenia* (1571), 261; Note on some persons mentioned in his will, 261-2.

Weston, Sir Henry, Nicholas Morgan said to be in his house, 60.

Whyring, Mrs., account of a portrait given by her to the Oxford Music School, 155.

Wiel, Dr. Taddeo, Francesco Cavalli, 1-19; an authority on the musical history of the 'seicento', 1; several of Cavalli's musical MSS. made known in his *Catalogo dei Codici Contariniani del secolo XVII*, 2; attracted the attention of Hermann Kretzschmar, ib.; dates the première of *Il Giocatore* as 1719, 161.

Wilkin, Charles, account of his portrait of Sir William Parsons formerly in the Oxford Music School, 158.

Williams, C. F. Abdy, quotes an old record in the *Musical Times* (1907), 25.

Wilson, Dr. John, portrait by Robert Fisher formerly in the Oxford Music School, between 144 and 148; account of him, 149; account of this portrait, 149-52; appears to have made alterations in the Music School (1654), 150; mentioned in connexion with Walter Porter, 236, 241; the 'epistle dedicatory' to in Walter Porter's *Motets*, 244.

Windsor, organ in St. George's Chapel at built by Ralph Dallam (c. 1661), 22.

Wither, George, *Hymnes and Songs of the Church*, Orlando Gibbons's hymn tunes in, 59.

Wood, Anthony, records nine deputy professors of music in Oxford between 1673 and 1681, 143; mentions an organ in the Oxford Music School, 144; *Fasti*, 146, 236, 241; *Life and Times* (ed. Clark), 147 n., 150 n., 152 n.; his love of violin playing, 147; *History and Antiquities of the University of Oxford* (ed. Gutch), 147 n., 150 n., 155 n.; MS. D. 19 (4), 149 n., 158 n.

Woodcock, Catherine, 91.

Woodruff, Rev. C. E., historical notices by referring to an early organ mentioned, 21.

Wooldridge, H. E., *Studies in the Technique of Sixteenth-Century Music*, 31-41, 87-90, 175-7.

Worgan, Mr., Note on, 263.

Wotquenne, Alfred, account of *Il Giocatore* in the Brussels Conservatory Catalogue, 160; dates the première of *Il Giocatore* as 1719, 161; extracts from Brussels Conservatory Catalogue, 162, 165; his *Zeno-Metastasio-Goldoni-Verzeichniß* a step in the right direction towards a libretto-bibliography, 169; his catalogue of seventeenth-century Italian libretto in the Brussels Conservatory, 170.

Wright, Daniel, Note on, 263.

Xeron klasma, a sign in Greek Church music, 204.

Yonge, Nicholas, *Musica Transalpina* (1588), madrigals in edited by Mr. G. E. P. Arkwright, 123 n.

Zacconi, Ludovico, 37 n.

Zarlino, Gioseffo, his judgement on the use of B in the Hypophrygian mode, 33, 34; example of fugal opening in the Hypophrygian mode from, 34; his opinion of the Lydian mode, 37; example of the true Lydian scale from, 39; example of fugal opening in the Hypomixolydian mode, 89; his opinion of the Æolian mode, 175; wrongly stated to be the author of *Orfeo*, 15.

Zorzisto, Luigi, pseudonym of Majolino Bisaccioni, q.v.